

Burlington Fine Arts Club



EXHIBITION

OF A

COLLECTION

OF

SILVERSMITHS' WORK

OF EUROPEAN ORIGIN

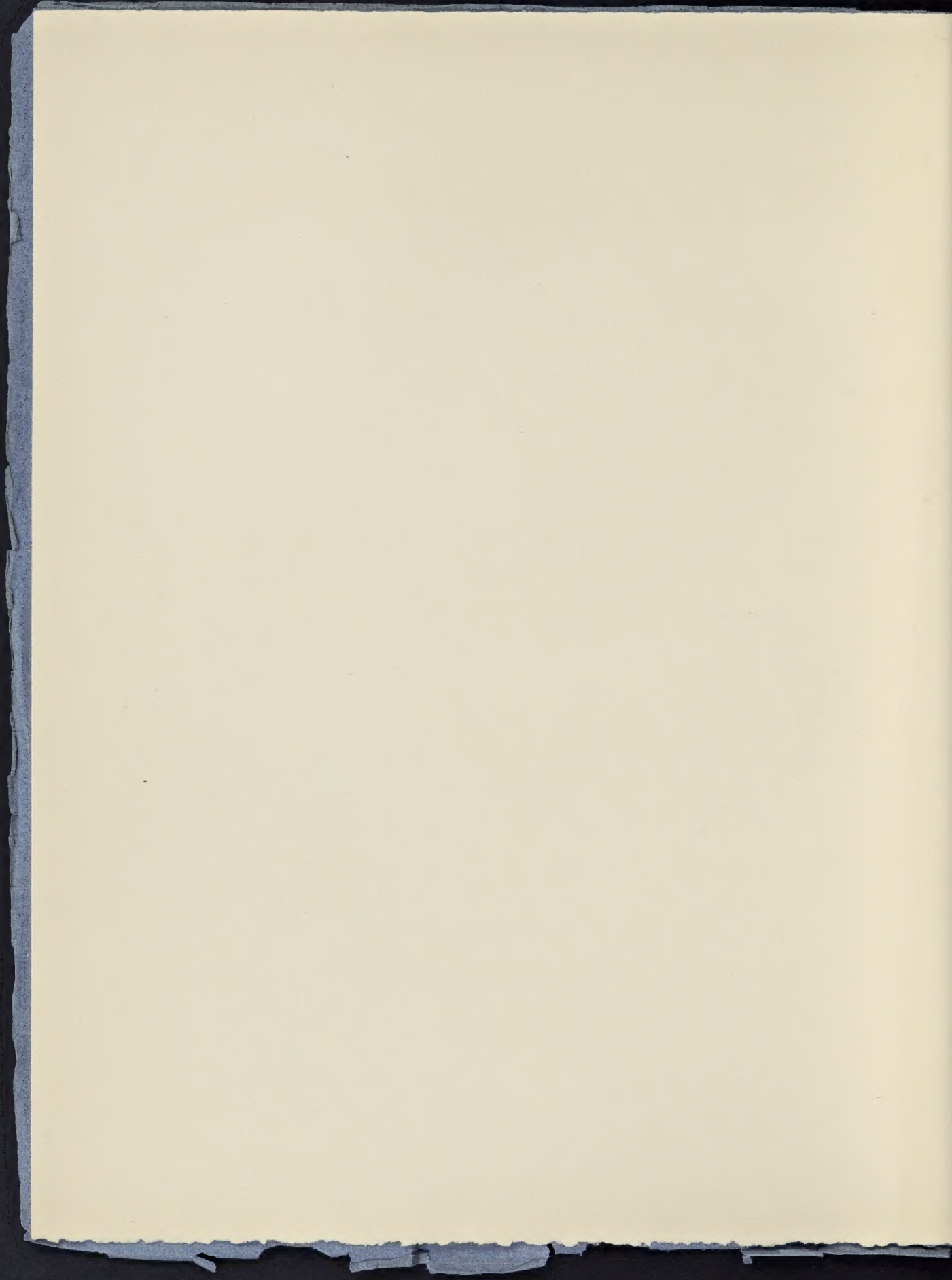


LONDON

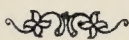
PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1901

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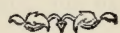
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ON opening the present Exhibition of Silversmiths' Work to the Members of the Club and their friends, the Committee desire to place on record their grateful appreciation of the special favour constantly shown to the Club for many years by HER MOST GRACIOUS MAJESTY QUEEN VICTORIA. The Queen was a willing contributor of works of art, and showed an example to collectors and owners from which not only this Club, but all lovers of the arts of the past as well as the workers in the arts of the present day, have derived much advantage.

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also by far the more malleable and ductile. Gold also stands alone in being the only metal yellow in colour, though the only other coloured metal known, copper, can be made, by mixture with white metal alloys, to simulate closely the yellow of gold. Gold also possesses the property of not readily combining with oxygen, so that it is often as resplendent when first found as when refined for use. Though sparingly and finely disseminated in its native rocks, the abrasions of time and its own high specific gravity have brought its particles into the beds of streams, where also nuggets are found at the bottom of the water-logged gravels. It was owing to these deposits of gold that early inhabitants found themselves in possession of the precious metal, even in regions such as Scotland, Ireland, and Wales, where little can be extracted directly from the rocks. Thus gold was known to early man, perhaps ages before the more readily oxidizable ores of silver and copper; and while gold is known to semi-barbarism, the use of silver may always be regarded as indicating a certain degree of civilization.

THE TREATMENT OF SILVER

To-day the thinnest film of gold can be electrically deposited, but formerly the object was coated with an amalgam of mercury and gold, the former being subsequently driven off by heating. This is called mercury gilding, and is comparable to the process used in gilding pottery, a definite film of appreciable thickness being the necessary result. No term in England distinguishes gilded silver, but in France it is "*vermeil*." Plate is known as *parcel gilt* when gold is applied to parts of the surface. Silver is sometimes partially enamelled with thin films of coloured glass, melted on, or with *niello*, a combination of lead and sulphur, in which heat is also used. Gold wire and plates are sometimes inlaid or pressed into the surface of silver, which is itself used to inlay baser metals. When the surface is to be left exposed it is often whitened by heating, when the copper alloy

oxidizes as a black film, removed by dilute sulphuric acid, leaving a roughened or frosted surface; or it is rendered compact and glistening by the friction and pressure of burnishing tools; or it is darkened artificially, when it is known as oxidized silver. These processes, which are very ancient, are illustrated in the Collection. In old work the surface, however, was frequently left as it came from the craftsman's hammer.

The silversmith produces his wares by various methods of work, the most ancient being that of embossing or stretching with the hammer. An interesting Græco-Roman example of this process is in Case M, No. 13. It is unsurpassed by later specimens, the relief given to the head being especially remarkable. Casting in silver was also practised by the Greeks, the libation cup, No. 5, in the same case, presenting an exquisite specimen of the art. Both this and the statuette of Apollo, No. 14, illustrate the process of chasing, by which the surfaces are smoothed and refined, and the details accentuated, an operation probably accomplished by the artist's own hands in those days, though now relegated to a mechanic. The cup, No. 5, also presents a very early example of parcel gilding. The combination of hammered work, with cast and chased enrichments, is seen in the fine early thirteenth-century chalice, Case H, No. 1, and the saucer with the Burgundian arms in the same case, No. 4. The two fifteenth-century statuettes in Case M, Nos. 2 and 3, are good examples of figure work, formed entirely by the embosser, and the fact that they are fashioned of several separate plates is admirably concealed by the skill with which the joints are soldered. The two very remarkable figures in Case O, Nos. 5 and 9, are also produced by the embosser, but the hair is made of shredded silver-plate carefully scrolled and applied. Foliage similarly cut, like German heraldic mantling, and very crisply curled, is frequently applied to the stems of cups, etc., in German work.

The old British art of enamelling was applied to gold and silver after the Romans evacuated the country, and was perfected in England and

in Ireland during the Anglo-Saxon period. Though enamels proper are excluded from the Exhibition, much of the earlier silver work is enriched with it, notably the magnificent early fifteenth-century Ciborium, No. 3 in Case N. The sister process, niello, also practised under Anglo-Saxon kings, is represented by the hilt of the superb Venetian sword in Case A. The engraver's art is more especially represented by the unique set of twelve plates, with the labours of Hercules, after Aldegrevier, in Cases B and D.

In late silver-work, the ornament has frequently been produced by a mechanical process, either by impressing with a roller, by stamping between steel dies, by spinning, or by milling tools, which produce the smaller beadings and mouldings. Though these mechanical appliances were not used to any considerable extent during the period covered by the present Exhibition, except for very subordinate borders and enrichments, a most interesting example of an early application of stamping on a more important scale occurs in the mounts of a stoneware jug in Case C, No. 21. Now, even the dies for stamping silver, until quite recently produced by hand, are cast mechanically in molten steel under hydraulic pressure.

Comparatively few objects of importance are completed by the silversmith from one piece of metal. The separate pieces are fastened either by a solder made of tin and silver, or by rivets; there is an early example of the latter method in Case H, No. 4, where the rivet heads are used with decorative effect. They are now more frequently joined by screws and nuts, a manner seen in the present Collection to date back to the fifteenth century.

When the surface is decorated greater contrasts are obtained by dotting or pouncing certain portions with punches. In late work especially a roughened effect is produced by making the punch marks coalesce with a slight burr, called matting. The punches used for this purpose were of different forms, circular, triangular, or rectangular, and struck vertically or obliquely on to the surface, producing dots, or broken, or continuous lines.

OF HALL MARKS

Silver can absorb much more alloy than is requisite to fit it for use, without its colour being perceptibly affected. Almost half its bulk of copper may be added, and the alloy, being of such inferior value, efforts to counteract the tendency to use an excess of it have repeatedly occupied the attention of the legislature. The lawful proportion is 11 oz. 2 dwt. silver, to 18 dwt. copper, and this is known as "sterling" silver. The assay of all silver manufactured for sale was made compulsory, the assayer stamping the article. At the same time articles of silver made for royal and princely personages were exempt, as well as those made for the Church previous to the Reformation, and little of the mediæval silver exhibited is stamped. In England at first only one stamp, a crowned leopard's head, was used, from about 1300 until 1363. The London Goldsmiths' Company was incorporated by Edward III. in 1327. To this, and similar bodies in cities remote from the Metropolis, as York, Norwich, Bristol, Exeter, was assigned the duty or privilege of assaying and stamping. In 1363 a second mark, a device, initials, or combination of both, was added to identify the maker. In 1478, the letter specifying the date appears as a third mark. A statute of 1507 directs plate to be stamped with the crowned leopard's head, the maker's mark, the assayer's mark, and a date letter, but the lion passant denoting sterling silver, only appears about 1545. In 1697 the maker's marks, which had been capricious, were made uniformly, two letters of the maker's name, and at the same time the standard marks were altered to a figure of Britannia and the lion's head erased, taking the place of the crowned leopard's head and the lion passant. Few pieces in the Collection are sufficiently late in date to bear the new marks. The Goldsmiths' Company's oldest existing record of maker's marks accompanied by the names of their owners commences in the same year. Tables published by a member of the committee enable the date of any English hall-marked silver, and the

locality of its production, to be identified.¹ A slighter work deals similarly with French plate,² and hall marks generally are dealt with in Rosenberg's "Der Goldschmiede Merkzeichen."

In the following pages the words, "Marks, London," "York," or "Exeter," comprise all the marks used by the assayers of the town indicated. The date letter is expressed in the date assigned to the object, and the maker's marks alone are specifically described.

The Collection excludes Oriental silver-work, and also as far as possible, works later in date than the close of the seventeenth century. It is, as might be anticipated, richest in English work of the latter date. The exigencies of space, and the conditions imposed by owners of important collections, have made any strict chronological classification impossible, except in the single instance of the remarkable series of spoons shown in Case E.

The earliest pieces exhibited belong to classic antiquity, very few of which exist in this country out of National Museums. The Romans either regarded Britain as too perilous an outpost beyond sea to bring their treasures to, or swept it completely bare of portable works of art on their withdrawal. It is the fact that none of the splendid treasures found in situations even remote from the Roman centre on the Continent as Hildesheim, have been met with here. The discovery in France of peculiarly graceful works such as the cast statuette of Apollo, possessing a distinctive *cachet*, and therefore in all probability of native production, contrasted with the total absence of any corresponding works of high artistic merit of the Roman period in this country, is deeply significant. Art in France identified itself with the fading classic. In England it resisted it, and it would appear that in spite of the apparent disadvantages of an insular and remote geographical position, a new art, destined during the Middle Ages to take possession of almost the whole of Europe, was engendered and chiefly developed in these isles. As our Celtic and Anglian scholars were unrivalled for learning on the Continent during the eighth, ninth, and tenth centuries,

¹ "Old English Plate," by Wilfred J. Cripps. ² "Old French Plate," by W. J. Cripps.

so were our manuscripts and equally our gold- and silversmiths' work unapproached in refinement of design or the delicate skill of their execution. The French were doubtless apt pupils, possessing innate taste and poetic sentiment, and in the thirteenth century they surpassed us in certain directions and in certain localities, and it becomes exceedingly difficult to differentiate the metal work of the two countries. English historians and custodians of art are perhaps too ready to ascribe unfamiliar objects of high artistic merit found in England to a foreign *provenance*, owing no doubt to the excessive rarity of fine examples of English work, which are almost all beyond the reach of the collector.

From Anglo-Saxon times our kings were served on silver plate, and our more important religious foundations were even then possessed of large treasuries of the precious metals. The Ardagh chalice and a few other objects, many of them discovered in Ireland, illustrate the exceptional skill and taste possessed by the goldsmiths of these isles prior to the Norman invasion. Few early mediæval pieces, however, exist in England, and, actually, France is not well off as regards important works. Even in Continental countries less ravaged by internecine or foreign disputes, relatively few ecclesiastical foundations remain possessed of any considerable proportion of their original treasures. Gradual but continuous changes of fashion, and the ready supply of the precious metals that obsolete plate affords, in all probability account in a far greater measure for its all but total destruction than even such an edict as that of Richard I., depriving the whole country of its silver chalices to pay his enormous ransom. The rare early thirteenth-century chalice, in Case H, No. 1, apparently of French origin, is the earliest example of fine mediæval work in the Collection, and of great interest, as illustrating how thoroughly the effect to be gained by a concentration of refined and rich detail, contrasted with larger plain surfaces, was understood by the early silversmiths.

Under Elizabeth, the total destruction of ecclesiastical plate commenced by her father, and actively carried on by her half-brother, was rendered

final and complete. Probably the exhaustive Wars of the Roses inaugurated, and the Commonwealth completed, a scarcely less sweeping annihilation of secular plate. The vast treasure of gold- and silversmiths' work possessed by the Crown down to the reign of Charles I., of which the inventory is preserved, wholly disappeared at the latter time, with perhaps a large quantity of civic plate and that of the ancient nobility. Some of the colleges of our two ancient Universities, and certain of the London City Companies have fortunately been able to preserve a few of the pieces of mediæval plate bequeathed or presented to them by benefactors. Of workmanship unsurpassed by that of any other country are the Fox and Wickham croziers, bequeathed by two of the great founders of colleges, and still preserved at Oxford. A remarkable loving cup belonging to the Corporation of Lynn, and the loving cups and salts possessed by several of the colleges and a few civic companies, also present a peculiar refinement in their conception and detail, indicating a high general appreciation of art. Few of such pieces could be lent, but the cup contributed by the Armourers' Company, and the cocoanut cup and mazer of Oriel College, as well as the large mazer lent by a private owner, together with a series of corporation maces, Case O, illustrate English civic and domestic plate of the fifteenth century. The fine censer and incense boat so fortunately recovered on the draining of Whittlesea Mere, present two almost unique examples of English ecclesiastical plate of the fourteenth and fifteenth century (Case L, Nos. 1 and 2). Specimens of the few English mediæval chalices known are also exhibited in Cases H, L and M. A unique English drinking cup, partly of ivory and jewelled, of the time of Henry VIII., should not be overlooked (Case N, No. 2).

That the known examples of English mediæval silver-work are so few is to be lamented, but if we consider, in addition to the causes of its rarity already glanced at, that the owners of plate used, in bygone days especially, to regard it as a reserve of specie, to be resorted to on emergencies, as well as its peculiar liability to depredation at the hands of thieves, who at

once melted it, and its too successful concealment in troubled times, regret should be changed into satisfaction that any examples whatever should have been preserved after a lapse of five centuries. The rarity of objects in even the baser metals speaks eloquently of the danger encountered in a larger degree by those of greater intrinsic value. If the number of examples existing is ever to be greatly increased in the future, it will more probably be through the earth yielding up hidden treasures, or the sea returning its spoils, than by any fresh discoveries of examples in the hands of private individuals.

Of Continental mediæval work the examples are more numerous. French art is illustrated by several important pieces (Cases H, L, M, N, O). It is sufficiently probable that of the little silver-work which survived the urgent appeals or commands of Louis XIV., much was taken out of the country or concealed during the later Revolutions, and examples of early French plate, though rare and highly prized, are more often to be found in private hands than English plate is. At least two remarkable examples of domestic and several of ecclesiastical plate are in the Collection (Cases L and O). The great wealth, however, of this, as of almost all assemblages of mediæval work, is in its German examples, which, though not always appealing to us from the artistic standpoint, never fail to impress and interest from their extraordinary technical merits. The Germans, divided and under many rulers, and possibly more innately conservative than their neighbours to the west, have not been subject in the same degree to the profound political changes which swept almost out of existence all that was destructible or portable of French and English art. Germany has thus, with Italy and Spain, been the great storehouse whence collectors have obtained their treasures, and most of the finest reliquaries, monstrances, cups, and chalices in the Collection are of German origin. One of the most remarkable is the cup presented to Sir Robert Clayton, when Lord Mayor in the seventeenth century (Case M, No. 1). Its preservation is due to perhaps a custom of great people, and which also led to the yet more fortunate preservation of the

gold enamelled cup in the British Museum, of making presentations out of their treasures of an archaic object, rather than one of recent fashion. The two large statuettes of saints (Case O) are notable for the extraordinary mastery of technique they display. The finest German silversmith's work of the Renaissance is fully illustrated in the munificent bequest of Baron Ferdinand de Rothschild to the nation; but the present exhibition comprises several no less wonderful pieces, as the Nautilus cup, lent by Her Majesty Queen Victoria, and the cups and other objects contributed by members of the Rothschild family (Case P).

The examples of English work form, as might be expected, the most remarkable feature of the Exhibition. A series of rose-water dishes and ewers of English work, such as that commencing with Lord Newton's, the Norwich Corporation, the Royal one from Windsor, Eton College, the Clothworkers' Company, and Sir Evelyn Ashley's, could not well be surpassed (Case I). The great series of English cups, many historic, such as those of Pepys, Camden, and Sir Hugh Myddleton's (Case I, Nos. 9, 10, 15), are as interesting for their workmanship as from their associations. It was only in the days of Elizabeth that silver-plate began to displace wooden and pewter utensils in the houses of the people, but before the close of the century in which she died, lustres, standards, tables, jars, andirons, sconces and mirrors were fashioned in silver. Examples of many of these objects are in the large wall cases (G and K). These have been contributed by Her Majesty Queen Victoria, and the owners of Wentworth Castle and of Knole. Lovers of English silver-plate of later date will find much to study in the matchless series of bowls, tankards, beakers, flagons, tazzas, and cups in the wall cases (B, C, D, F, and I). The word "English" throughout the descriptions must be understood to mean made in England, as probably in many cases foreign workmen were engaged in their production. A few silver-mounted weapons, of superb quality, two of the finest contributed by Her Majesty Queen Victoria, and some book-bindings are placed in Case A. Thanks are due to all who have so generously placed their collections at the

disposal of the Committee, often at personal inconvenience, and regrets must be expressed on the part of the Committee that the limits of date, and of space, have rendered it impossible to exhibit all the valuable and interesting pieces offered. The tapestries and wall hangings have kindly been lent by Messrs. Duveen and Messrs. Morant; the Italian cope, in Case K, the embroidered velvet hangings with the monogram and devices of the Archduke Maximilian and Mary of Burgundy, and the Spanish altar frontal in Case G, and other embroideries inside the cases, by Sir J. C. Robinson.

J. STARKIE GARDNER.





CATALOGUE



CASE A.

1 A SWORD.

With large globular pommel, knuckle guard, straight quillons, of oblong section, and strong *pas-d'âne*, from the base of the right-hand side of which issues the "swept" bar-guard; attached to the left-hand end of the *pas-d'âne* is a short upturned bar. Elliptical panels are introduced at the ends and centres of the quillons, bars, etc., decorated in relief with ornaments, masks, and scrolls in silver on a russet groundwork; the remaining portions of the hilt are russetted with an interlaced arabesque design in gold. The blade is 36 in. long.

English, seventeenth century.

Lent by Mr. G. F. Laking.

2 A SWORD.

With large spheroidal pommel, diagonally curved quillons, and "swept" bar-guard. The hilt presents the rare repetition of the guard on either side of the grip. The decoration of the hilt is composed of acanthus foliage, introducing caryatid winged figures, swags of fruit, and flowers, and scroll-work in silver, on a groundwork granulated and partly gilt. The under surfaces of the bars blued, with arabesque designs in gold. The blade is 33½ in. long.

English, seventeenth century.

Lent by Her Majesty Queen Victoria.

3 A SWORD.

The hilt of the form characteristic in England of the last years of the sixteenth century. The pommel is large and spheroidal, the quillons short, straight

of oblong section, and widening towards the ends; the knuckle guard of similar formation, and "swept" bar, attached to the base of the right-hand *pas-d'âne*. Projecting from the end of the left-hand *pas-d'âne*, at a right angle, is a short upcurved bar. The decoration consists of cherubs' heads, groups of fruit and leaf-work, in silver relief, on a russet groundwork.

The blade is $33\frac{3}{4}$ inches long.

English, seventeenth century.

Lent by Her Majesty Queen Victoria.

4 TABLE KNIFE, THE HANDLE GILT.

The handle takes the form of a terminal figure of a youth in the costume of a Roman warrior, the shaft quadrangular decorated on the two faces with raised discs and geometric strap-work, and guilloches on the sides. Two marks are engraved or sunk on the steel blade, one a lily on an escutcheon.

Length of handle, $4\frac{1}{2}$ in. ; blade, $4\frac{1}{4}$ in.

Italian, late sixteenth century.

Lent by Mr. Charles Davis.

5 TABLE KNIFE, NIELLOED AND GILT.

The handle, which is quadrangular, tapers slightly towards the blade, with four panels of niello in gilt mounts. The front panel is decorated with dulcimers, lute, timbrels, pipes, and arabesque ornaments. On the back is a shield with the Medici arms and musical instruments in silver on niello. On the sides are narrow arabesques in silver in relief inlaid into steel. The handle terminates with a gilt ornament, a band of Greek honeysuckle in relief with a double scroll above and a small vase as terminal, all finely chased in relief on matted grounds. On the blade is the Medici shield under their ducal crown, and on the reverse a label with "C M D E," gilt.

Florentine, *circa* 1537.

Lent by Mr. D. M. Currie.

6 LARGE TWO-PRONGED FORK.

This matches the above and is decorated in a similar manner, except that the nielli bear trophies of arms, including two helmets with barred vizors and a label inscribed "Fortia." The arms are probably those of Cosmo de Medici, first duke of Tuscany, the initials standing for Cosmo de Medicis, Dux Etruriæ, and the date must be near his assumption of the title, 1537.

Florentine, *circa* 1537.

Lent by Mr. D. M. Currie.

7 CINQUEDEA, THE GRIP AND POMMEL OF WOOD, COVERED WITH COPPER AND OVERLAID WITH SILVER.

The pommel is spade shaped, on one side decorated with niello representing the bust of a Roman emperor inclosed in circles, around which are children's heads and arabesques—a label beneath, lettered, "AD. IN. PE.," apparently intended for Hadrianus Imperator. On the reverse the copper and the silver have been removed, perhaps to remove the owner's arms. A mounting of gilt metal, with trophies of musical instruments in relief, passes round the upper part of the pommel. The grip is in form of a double cone flattened, with eight facets. On those of the front and back, which are broader than the rest, are musical instruments and other small ornaments in silver on niello. On the lesser facets are arabesques of niello on silver. The quillons droop and are decorated with gilded arabesques of foliage interspersed with shields, in relief on a dark ground. The blade is $20\frac{1}{2}$ inches long and is etched and gilt.

Venetian, late fifteenth century.

Lent by Sir T. D. Gibson Carmichael.

8 PENDANT, DISC-SHAPED OF TWO NIELLOED MEDALLIONS.

The frame is cabled and beaded, possibly contemporary. The front medallion is engraved with the Annunciation, the Virgin seated on an architectural throne before a reading desk on balustered stem, her right arm leaning upon the desk, the left arm raised. The angel with folded arms bears the lily. There is an architectural background. On the reverse is the Resurrection, Christ stepping out of the tomb with the banner, and four Roman soldiers, one wearing an Italian salade. The style of drawing closely approximates to that of Hans Holbein. The execution resembles an engraving with the lines filled with niello.

Diameter, $1\frac{3}{4}$ inches.

German, first half of the sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

9 MEDALLION, MOUNTED ON COPPER, ENGRAVED.

The Virgin seated, her hair flowing to her shoulders, bears the Holy Child on her knee. To the right is a kneeling priest holding a cap, the Virgin caressing him on the cheek with her left hand. The background diapered in quatrefoils. Upon a scroll following the upper margin is inscribed, "Presbyter Barn us de Messagiis."

This and the following three medallions appear to have been detached from a shrine. The engraving is coarse, but effective.

Diameter, $2\frac{1}{8}$ inches.

North Italian, fifteenth century.

Nos. 9 to 12 lent by Sir T. D. Gibson Carmichael.

10 MEDALLION.

St. Roche, carrying a pilgrim's staff, cloaked and with a hat turned up, bearing a pilgrim's shell, points to the plague sore in his thigh.

11 MEDALLION.

St. Sebastian, full face, bound to the tree, undraped except a loin-cloth ; a rocky scene with trees in the background.

12 MEDALLION.

The Pietà, Christ in the tomb, his hands crossed, with the spear and sponge, and part of the Cross.

13 SEAL.

St. Martin on horseback, dividing his cloak, with an inscription in black letter.

Diameter, $1\frac{5}{8}$ inches.

German, fifteenth century.

Lent by Mr. Max Rosenheim.

14 FLAT OCTAGONAL BOX OF UNEQUAL SIDES.

Embossed in relief, with figures and ornament in the Chinese style, on a matted ground ; within a bent fillet border. The low sides are decorated with birds, figures, plants, insects, and pagodas in relief. On the bottom of the box is engraved the following inscription : "The gift of K. Charles II. to Mrs. Gwin. Her Son Charles Duke of St. Albans gave this to Me Lawrance Amsworth 1720. Who had then the Honour to be Head Butler to Him."

Length, $2\frac{3}{4}$ in. ; width, 2 in. ; height, $\frac{1}{2}$ in.

English, seventeenth century.

Lent by Lt.-Col. Croft Lyons.

15 SEAL OF SIMON COVENT.

In form of a trumpet-shaped flower of six petals, a trefoil ring above, the matrix circular.

Height, $1\frac{1}{4}$ inches.

English, fifteenth century.

Lent by Lt.-Col. Croft Lyons.

16 SEAL OF SIR THOMAS DE ROKEBY.

In form of a trumpet-shaped flower, six sided, under a trefoil ring, the matrix circular.

Height, $1\frac{1}{4}$ inches.

English, fifteenth century.

Lent by Lt.-Col. Croft Lyons.

17 FRAME TO A LIMOGES ENAMEL, GILT AND JEWELLED.

Quadrangular, surmounted by a cherub and ring. A border of partly geometric strap and scroll-work in relief and much interlaced, is sunk between deep moulded fillets. The mount is semicircular above, the two spandrels filled with cherubs.

Height, $4\frac{5}{8}$ in. ; width, $3\frac{1}{2}$ in.

French, seventeenth century.

Lent by Mr. D. M. Currie.

18 ENAMELLED DISC.

The figure of a king on a Gothic throne crowned and nimbed, in green robe reaching the ankles, and tight sleeves, holds in his hands a model of a Gothic building, which he presents to a female saint who holds a book in her left hand. The saint is nimbed in a full robe and green hood and mantle. The whole is in translucent enamel on a blue background.

Diameter, $1\frac{5}{8}$ inches.

French, fourteenth century.

Lent by Sir T. D. Gibson Carmichael.

19 BOOK COVER.

Composed of a floral design worked in filigree on the plain gilded covers. The centres of the flowers are gilt, and there is a border of imitation gems. The two covers are almost alike, the clasps also gilt, overlaid with filigree flower-work.

Length, $4\frac{3}{4}$ by $2\frac{1}{2}$ in.

Genoese (?), seventeenth century.

Lent by the Earl of Crawford.

20 BOOK COVER.

A plate pierced and engraved with a design of anemones laid over the plain gilded covers ; framed with rippled mouldings. Both covers and the clasps are of similar work.

Height, $4\frac{1}{4}$ by $2\frac{1}{4}$ in.

Flemish, seventeenth century.

Lent by the Earl of Crawford.

21 BOOK COVER.

Red velvet, bound with a border of open-work, cast and chased, the design consisting of a basket of flowers flanked by reclining male and female figures holding a vase and sceptre, a network of fine straps and minute flowers between. The design is repeated on the back and clasps.

Length, $6\frac{1}{2}$ in. ; width, $3\frac{1}{2}$ in.

Italian (?), seventeenth century.

Lent by Mr. Charles Davis.

22 NEEDLE CASE, NIELLOED, OBLONG, FLAT, AND POINTED AT THE ENDS.

On one side is an infant bearing a banner, and on the other floriated scroll-work in niello. The frame is gilded, lined and notched.

Length, $1\frac{3}{4}$ in. ; width, $\frac{1}{2}$ in.

North Italian (?), sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

23 BUCKLE.

Circular with a tongue, inscribed with the angelic salutation in Gothic letters in relief. On the reverse, lions and grotesque animals.

Diameter, $1\frac{1}{4}$ inches.

French (?), fifteenth century.

Lent by Sir T. D. Gibson Carmichael.

24 NEEDLE CASE.

An hexagonal cylinder of copper, with plates of niello on the sides. On one is inscribed "moderata ruant," on another "moderata durant": a third bears foliage. On the remaining faces is a border of quatrefoils sunk.

Length, $2\frac{1}{2}$ inches.

Italian (?), sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

25 PANEL, LONG AND NARROW, CAST AND CHASED.

It bears two figures of a youth and a woman draped under Gothic canopies. Part of a larger object.

Length, 4 inches.

French (?), fifteenth century.

Lent by Sir T. D. Gibson Carmichael.

26 CIRCULAR MEDALLION.

The outer framing is of gilt copper, the flat ring of silver, with niello engravings on the left of the angel Gabriel, the Virgin opposite with a book, and the Holy Spirit descending; above the Almighty with seraphim. In the spaces between is a part of the angelic salutation in Roman letters: below the figures is inscribed "Dñs. Dñichus. De. Verera. Civis. Brixie". In the centre is a carving of mother-of-pearl.

Diameter, $4\frac{1}{4}$ inches.

North Italian, early sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

27 COVER OF A BOOK OF HOURS.

The cover is plain and hinged, engraved with a woman of mature age, draped, and bearing a caduceus, a lion at her foot: below this is inscribed "Forza sotto la Elloquentia." On the reverse cover is a woman seated on a throne, a footstool under her feet, a garland on her head. Below is inscribed "Contento amoroso." On the hinged back is engraving with flowers.

Height, 3 in. ; width, 2 in.

Italian, seventeenth century.

Lent by Sir T. D. Gibson Carmichael.

28 BOOK COVER.

Embossed and chased with a cherub with four wings and swags of linen and foliage. The reverse cover is similar, and on the back an egg and tongue moulding.

Length, $2\frac{1}{2}$ in. ; width, $1\frac{1}{4}$ in.

French, seventeenth century.

Lent by the Victoria and Albert Museum.

29 A DIE-SHAPED POUNCET BOX.

The box is in six rectangular divisions with six sliding lids, on each of which are the arms of France and England quarterly, surmounted by a crown.

From the Fountaine Collection.

$1\frac{1}{4}$ inches square.

English, sixteenth century.

Lent by Lt.-Col. Croft Lyons.

30 TRIPTYCH.

The interior displays when opened, eight panels of "Verre englois  ," with the Annunciation, the Adoration of the shepherds and the wise men, and scenes from the Passion, minutely finished in crimson and gold on dark

ground. Dividing these horizontally is a band of clouded amber, and down the centre, vertically, is a Renaissance pilaster in relief. On the exterior, the central panel is engraved with an arabesqued design, consisting of a central winged female term with high fan-shaped headdress, holding two scrolls, the whole springing at the base from a small vase, and embracing cornucopiæ, griffins, birds, and foliage. The wings have similar engravings. At the top and bottom are arabesqued finials of scrolls modelled *à jour*, ending in dogs'-heads; a vase above and knob below.

Height, $4\frac{1}{2}$ in. ; width, $2\frac{3}{4}$ in.

German, (?) sixteenth century.

Lent by Mr. Max Rosenheim.

31 CIRCULAR RELIQUARY, GILT.

In the centre of the cover is a bas-relief of the Entombment carved in pearl. Around this is a pierced border of scrolls, with thistle leaves, and paste gems laid over a curved, rising background. The receptacle is shallow and moulded, with cabled edges. Beneath is an engraving of the Annunciation.

Height, $1\frac{1}{4}$ in. ; diameter, $3\frac{1}{4}$ in.

German, sixteenth century.

Lent by Sir T. D. Gibson Carmichael.



CASE B.

ENGLISH PLATE.

1 MUFFINEER, BULB SHAPE.

Surmounted by a fluted vase, on a stand surrounded with a small gallery. The high perforated top below is outlined in three dome-like stages, upon a plain cylinder with beaded margins, fitting the body of the castor. The bulbous body has an acanthus ornament at the top and bottom, and a central moulded ring. The foot is gadrooned. Marks, "Dublin."

Height, $8\frac{1}{2}$ inches.

Irish, 1698.

Lent by Mr. F. H. Woodroffe.

2 TANKARD AND COVER.

The cover domed, with escutcheons and masks embossed in high relief, surmounted by a minute turned vase on a rayed table. The tankard is divided by rings of egg and tongue mouldings into three regions; the upper and lower engraved with strap borders and foliage with fruit. The central one is decorated with three cast escutcheons and masks of a youthful personage, applied. The base is convex, with a delicate and minute Italian ornament punched with a tool. The handle is slightly engraved in front, and the hinge unusually subdivided. The thumb-piece is an escutcheon between fauns under a mask. Marks, "London," and a crab within an ellipse.

Height, $7\frac{3}{4}$ in.; weight, 24 oz. 1 dwt.

English, 1573.

Lent by Mr. Louis Huth.

3 TANKARD AND COVER.

The cover is domed, embossed with fruit and escutcheons, with an apple in the centre, surmounted by a rayed pedestal and minute turned vase. The body is engraved with a partly geometric strap pattern and arabesqued leaves. Two rings divide lesser borders of similar design, the upper one with a notched fillet, the lower with an ovolo. The base is convex, and embossed to match the top. The handle is engraved, and the thumb-piece bears a cherub's head. Marks, "London" and "I.B." on a plain shield.

Height, $8\frac{1}{2}$ inches.

English, 1604.

Lent by Mr. Louis Huth.

4 TANKARD AND COVER.

The cover domed, engraved with fruit, surmounted by a rayed pedestal and onion finial. The body is engraved with suspended bunches of fruit, and a centre band comprising laurel wreaths, two encircling male heads in profile, and the third a female full face. The concave, slightly spreading foot has three cast and applied cherubs' heads on a cable border, and below two ovolo borders stamped. The thumb-piece is of the winged mermaid and cornucopia pattern. Marks, "London H. S." above an annulet in a plain shield.

Height, $6\frac{3}{4}$ inches.

English, 1572.

Lent by Mr. J. E. Taylor.

5 CUP AND COVER, GILT.

The bowl is bell-shaped, divided by slender moulded rings, one with a delicate wire border, into three compartments. In the central one are three classic masks applied in relief on an engraving of linen festoons, birds and foliage. The stem is vase-shaped, worked in relief with masks, and with three dolphin handles. The foot is spreading, in two tiers, and similarly decorated. The cover ornamented with masks, escutcheons, and fruit. Marks, "London" and a bird on a shaped escutcheon.

Height, $9\frac{1}{4}$ inches.

English, 1578.

Lent by Mr. T. W. Waller.

6 FLAGON, UPRIGHT TANKARD SHAPE, PLAIN, MEDIUM SIZE.

The cover slightly raised, flat at the top, the foot spreading. The thumb-piece is pierced in a heart-shaped figure. Marks, "London" and "P. G." above a seeded rose in a shaped shield.

Height, $10\frac{7}{8}$ inches.

English, 1640.

Lent by Mrs. Percy Macquoid.

7 TANKARD, COVERED, PLAIN.

Supported on three lions couchant, their forepaws on globes. The thumb-piece is formed as a couchant lion; and the flat of the cover engraved with the crest of the Goodwins of Hinckley Wood, County Derby, their arms being on the body of the tankard, with feather mantling. The edge of the cover and the base have cable twists. Marks, "London," and "T. I.", inclosing two escallops, probably for Thomas Issod.

Height, 7 inches.

English, 1674.

Lent by Lord Cheylesmore.

8 EWER, GILT.

The neck and spout are plain, except a straight gadroon within the lip of the spout. The body is oviform, two ovolo borders on ledges separating it from the neck. On the sloping shoulder are three marine monsters in elliptical medallions, embossed, between clusters of fruit and leaves, with three vandykes of engraved arabesqued ornament on the body below. The foot is plain trumpet-shaped, separated from the body by a reel, with three ovolo borders, and finished at the bottom with two ovolos on ledges. The handle is lightly engraved with a scale pattern, and has a small knob at the top. Marks, "London" and "T. A." in a shaped escutcheon.

Height, $14\frac{1}{2}$ inches.

English, 1607.

Lent by Mr. Louis Huth.

9 ROSE-WATER DISH, GILT, THE COMPANION.

The flat rim has three embossed medallions with sea monsters, between three clusters of fruit, connected by a flat chased arabesque scroll, plain burnished on matted ground. On the hollow are three vandykes of engraved arabesques proceeding from the medallions; and three corresponding ornaments reversed, proceeding from the centre, and alternating so as to divide the space symmetrically. The raised centre is embossed like the rim, but with the connecting arabesqued scroll suppressed. The plain central boss is raised on two ovolo borders in stages. Marks as on No. 8.

Diameter, $17\frac{7}{8}$ inches.

English, 1607.

Lent by Mr. Louis Huth.

10 SHORT GLOBULAR FLAGON AND COVER, PARCEL GILT.

The cover is raised and flattened with strap-work scroll, and foliage, chased in low relief. In the centre the arms of Thomas Tyndale inscribed around "THE X GIFTE . OF . THOMAS . TYNDALE . BACHELAR . 1574." The lip of the flagon is engraved with a border of intercrossing straps and foliated work in flat relief on matted ground, and round the body is a second border, with four vertical straps of similar work passing to the foot. Round the neck is engraved "REMEMBAR THE POURE." The foot has an ovolo moulding and bluntly-toothed border, and in the hollow a minute stamped lozengy border. The handle is engraved with a scroll, and the thumb-piece bears a classic bust with headdress in low relief. Marks, "London," "R." within a "D." on plain shield, for Robert Danbe. Inscribed beneath the flagon is "XVII. OZ., COST V. £ III S VI D."

Height, $7\frac{1}{2}$ inches.

English, 1567.

Lent by the Armourers and Braziers' Company.

11 & 12 PAIR OF MUFFINEERS, CYLINDRICAL.

The cover and body are fluted, the flutes alternately convex and concave. The piercings of the two covers differ slightly, and are shaped like the clubs, spades, and diamonds of playing cards and a form resembling a tulip. The bases are perforated, and joined to the body by scallops bent under and soldered. At the bottom of every flute is a trilobed leaf, bluntly oval and engraved, made of flat sheet metal and applied. Marks, "London," and "A. N." in monogram in shaped shield, for Anthony Nelme.

Height, $5\frac{1}{2}$ inches.

English, *circa* 1689.

Lent by Mr. R. E. Brandt.

13 MUFFINEER, CYLINDRICAL, WITH HIGH DOMED TOP.

The top has a "cut card" ornament, and is perforated with vases of flowers, the forms helped by engraving, and edged with a small gadroon border. The body is plain, with narrow moulded ring and Hebrew inscription. The foot is convex and gadrooned. Marks, "London."

Height, 6 inches.

English, *circa* 1690.

Lent by Mr. Charles Davis.

14 TANKARD AND COVER.

The cover is domed, embossed with fruit and escutcheons with an apple in the centre; a rayed pedestal and onion finial above. The body is almost identical with No. 4, but the foot is in bolder relief. Marks, "London," and "E. S." in monogram.

Height, 8 inches.

English, 1578.

Lent by Mr. Leopold de Rothschild.

15 STANDING CUP, GILT.

The bowl is bell-shaped, somewhat expanded and fluted at the bottom. Round the slightly flanged lip is inscribed: "A PROCTOVR FOR THE POORE AM I. ✠ REMEMBER THEIM BEFORE THOW DYE. 1578." Below a slight moulding, on the bowl is engraved three Elizabethan scrolls, with birds, shells, etc., and garlands and festoons, all differing in design, and surrounding circular medallions with heads. Between these are, in shaped escutcheons, a shield with the Royal Arms, the arms of the Drapers' Company, and the arms of the donor, a chevron between three griffins' heads gules. A ring with notched fillet separates this from the fluted bottom. The stem is vase-shaped with three scrolled handles, embossed with heads, garlands, and fruits, on a gadrooned

and ovolo stand. The foot is domed, embossed with an escutcheon pattern, lions' heads, and bunches of fruit, on a circular base, with finely-stamped border. Marks, "London" and the hooded falcon.

Height, $8\frac{5}{8}$ inches.

English, 1578.

Lent by the Drapers' Company.

16 COVERED TANKARD, PLAIN, WITH LION COUCHANT ON THE LID.

The cover is edged with a cable margin, and the foot is low, convex, and moulded. In front is an engraving of the arms of Williamson of Bothwell, with feather mantling. Marks, "London" and "T. L." over a pellet.

Height, $6\frac{3}{8}$ inches.

Date, 1650.

Lent by Mr. T. W. Waller.

17 COVERED FLAGON, GILT, PLAIN, CYLINDRICAL.

The cover has a small flat elliptical knob, and the thumb-piece is pierced as a heart. Marks, "London" and "P."

Height, $11\frac{1}{4}$ inches.

English, 1693.

Lent by Mr. S. E. Kennedy.

18 COVERED TANKARD, PLAIN, WITH LION COUCHANT ON THE LID.

The cover is slightly raised, and on it is engraved the crest, and on the body the arms of Sir Hugh Smithson, with feather mantling, and the arms of the Haberdashers' Company, with "The Gift of S^r Hugh Smithson of Stanwicke in y^e County of Yorke K^t and Barronett one of y^e Assistants of this Company 20th of Jan^{ry} Anno 1670." Marks, "London" and "T. I." and two escallops, for Thomas Issod.

Height, $8\frac{1}{2}$ inches.

English, 1672.

Lent by the Haberdashers' Company.

19 to 24 A SET OF TWELVE PLATES, PARCEL GILT. (SIX ARE IN CASE D.)

These were formerly in the possession of the Cotton family of Connington. They are engraved after designs by Aldegrevier, illustrating the life of Hercules, the monogram on them, "M P," being possibly that of a German engraver unknown, whose works were of the latter part of the sixteenth century.

19 The first represents Hercules strangling the serpents (No. 83 in Bartsch). The border has four medallions of male heads with different forms of headgear, and panels of gourds between.

20 He destroys the Nemæan lion (Bartsch, No. 84). Medallions as above, and panels of pinks.

21 He slays Cacus (Bartsch, 85). Medallions mixed, of male and female heads. Panels of apples and pears.

22 He slays the Lernæan Hydra (Bartsch, 86). Medallions, male wearing hats or helmets. Panels of eglantine.

23 He drags Cerberus from Tartarus (Bartsch, 87). Medallions, mixed. Panels of vine.

24 He crushes the giant Antæus (Bartsch, 88). Medallions, male. Panels, possibly verbenæ.

English, 1567.

Lent by Mr. R. Garrard.

STONEWARE JUGS.

The stoneware is believed to have been imported from Cologne, but was more probably made at Lambeth or Fulham.

25 STONEWARE JUG FINELY MOTTLED, MOUNTED WITH GILT COVER, NECK BAND, NECK RING, SIDE STRAPS, AND BASE.

The cover is embossed with bunches of fruit and lions' heads in escutcheons. A gold medal of Charles V. forms the top. The handle mount is large, with a warrior's head terminating in an acanthus leaf. The neck band is engraved with floriated scrolls and birds. The side straps are cast terminal figures. The base is embossed with panels of fruit. Marks, "London" and a stag's head.

Height, $9\frac{1}{2}$ inches.

English, 1574.

Lent by Mrs. Percy Macquoid.

26 COVERED JUG, STONEWARE, THE MOUNTS GILT.

The mounts are decorated with *repoussé* ornament of masks and fruit, and with medallions of lions' heads. The lid is surmounted by a figure of a cock with a worm. The mount of the handle is decorated at the back with a lion's head, and an acanthus leaf runs a short distance down the handle. Marks, "London" and an "X."

Height, $10\frac{1}{4}$ inches.

English, 1580.

Lent by Mr. J. E. Taylor.

27 COVERED JUG, STONEWARE, WITH GILT MOUNTS.

The cover, embossed with escutcheons with apple centre, and bunches of fruit between, on pounced ground, is surmounted by a small knob on a rayed platform. The neck band has an engraved strap and arabesque ornament. The handle mount has a diagonal checker on either side; the thumb-piece is of the mermaid and cornucopia pattern. The foot is also embossed with fruit and escutcheons. Marks, "London."

Height, $9\frac{7}{8}$ inches.

English, 1572.

Lent by Mr. T. W. Waller.

28 COVERED JUG, STONEWARE, WITH GILT MOUNTS.

The cover is decorated with oblong bosses and straps radially disposed, giving a fluted effect, round a small silver disc marked with "W P." On the flat edge is inscribed "THE . TOVNGE . THAT . LIETH . KILLETH . THE . SOWLE ." The neck band has a small stamped arabesque of oriental character. The handle mount is engraved, and the thumb-piece is a mask and chimæras. The foot consists of a leafy fret and small mouldings. Mark, a heart in a beaded circle.

Height, $8\frac{1}{2}$ inches.

English, *circa* 1570.

Lent by Mr. J. E. Taylor.

29, 30 & 31 SET OF THREE MUFFINEERS, OF LARGE SIZE, GILT.

The covers are high, the larger finely pierced with Indians with long pipes, under canopies supported by scrolls, and birds between; the two lesser ones with birds under canopies. Under the piercing are mouldings, and the domes end in moulded finials. The bodies are bulbed and plain, with a moulded ring, engraved above with the Royal Arms and "A. R.", and the feet are circular and moulded. Marks, "London" and "A" within a "G" for Francis Garthorne.

Height of larger muffineer, $9\frac{3}{4}$ in.; of the others, $8\frac{1}{2}$ in.

English, 1710.

Lent by Mr. S. E. Kennedy.

32 & 33 PAIR OF GILT CANDLESTICKS.

The shafts are fluted in classic taste, with moulded circular caps, the nozzles square with shell-like gadroon edging. The bases of the shafts are square, with overhanging members resting upon splayed sub-bases. The foot is flat on the top, embossed with a leafy, partly geometric design on matted ground, over

sloping sides, with shell gadroon and moulded base. Marks, "London" with "B" on plain shield.

Height, $9\frac{1}{8}$ inches.

English, 1685.

Lent by Viscount Powerscourt.

34 TANKARD AND COVER.

The cover is flattened and plain, the thumb-piece of two cupped discs over a pear-shaped hollow. On the body are the Royal Arms in a garter, over the arms, with feather mantling, of Sir Edmund Bery Godfrey, who was murdered in 1678. On either side are oblong engravings commemorating the Plague and Fire of London, and four Latin inscriptions reciting the gift and commemorating the donor's escape from the dangers of the Fire and Plague, and "E. B. G. 7bris 1666." This appears to be a replica of the tankard presented by Charles II. to Sir Edmund Bery Godfrey in 1666, of which there is another copy belonging to the Borough of Sudbury. See "Dictionary of National Biography." Marks, "London" and "O. S." over a trefoil in an escutcheon.

Height, $7\frac{1}{4}$ in. ; width at mouth, $5\frac{1}{8}$ in.

English, 1673.

Lent by Mr. Crichton.

35 COCOANUT CUP, ON FOOT.

The rim is plain, slightly concave, with a leafy fret below. The straps are moulded with slightly fretted borders, hinged at the base to a scalloped mount ; the foot is plain trumpet-shaped, with four lightly engraved vandykes. The lip is engraved "F A M." Mark, "H H."

Height, $4\frac{1}{8}$ inches.

English, seventeenth century.

Lent by Mr. Colt.

36 & 37 PAIR OF CANDLESTICKS, GILT.

The shafts are rectangular, formed of a cluster of eight engaged pillars, with separate caps and bases and central annulets, mediæval in character. The nozzles, of later date, follow the outline of the cap, and are rectangular, with a ribbon-pattern edging. Near the base four broad trefoil leaves, of gothic inspiration, form a rectangular platform, overhang the low plain circular neck, which rises from a circular depression in the large square moulded plinth. Upon one side of this is embossed "C. R.," repeated under the royal crown. Mark, "H. W.," in a shaped escutcheon over a fleece(?).

Height, $7\frac{1}{4}$ in. ; diameter of opening, $5\frac{1}{4}$ in.

English, circa 1665.

Lent by Viscount Powerscourt.

38 COVERED TANKARD, OF LARGE SIZE, PARCEL GILT.

The cover is flattened, a band of embossed acanthus leaves and a laurel wreath encircling a disc of pierced and embossed acanthus work and a cupid. This is removable. The thumb-piece is a mask crowned with foliage, and the handle is moulded in somewhat rococo fashion.

Over the plain barrel of the tankard, which is gilt, is a pierced casing of rich acanthus work, with cupids and game birds. On the slightly projecting base is a small acanthus leaf border, silver between gilt mouldings. Mark, "I B" over a crescent.

Height, 8 in. ; diameter at opening, $5\frac{3}{4}$ in.

English, about 1670.

Lent by Mr. H. Garten-Sergeant.

39 CIRCULAR DISH, BOWL-SHAPED.

Engraved with four groups of foliated scrolls with flowers, joined by collars, a thistle flower between each. In the centre is an embossed medallion of a sea monster on a watery background. Marks, "London" and "H B" over a mullet on shaped escutcheon. In pricked letters underneath is inscribed, "The Guifte of Henry Ewen Esqr sometime Steward of the Boroughe of St Albones." It has formed the top of a tazza similar to 13, 18, 19, and 20 in Case I., and is known as a tobacco dish.

Height, $1\frac{1}{4}$ in. ; diameter, $6\frac{3}{4}$ in.

English, 1604.

Lent by the Mayor and Corporation of St. Albans.

40 STONEWARE JUG, OF CANETTE FORM, GERMAN UNGLAZED, TO WHICH GILT MOUNTS HAVE BEEN ADAPTED.

The cover is domed, embossed with escutcheons of lion and satyr masks, and fruit : a small kneeling child with a buckler surmounting it. The thumb-piece is a mask between scrolls, the mount engraved and diapered, and the collar finely engraved with hunting scenes. The foot has a leafy fret engraved, and small egg and tongue border. Marks, "London" and a stag's head.

Height, $12\frac{1}{2}$ in.

English, 1575.

Lent by Mr. S. E. Kennedy.

41, 42 PAIR OF FLAGONS, GILT.

The covers domed, flattened, with an embossed band of fruit, garlanded, on pounced ground, between plain step mouldings. Over an acanthus disc, on a mound, is an esquire's helmet, surmounted by a crest, clouds proper, thereon the figure of Phœbus driving the Chariot of the Sun. The thumb-pieces are pierced

knotted ribbons. On the handles are the mask of a boy over an acanthus leaf. The flagons are tall, slightly tapering, with the arms of the Coachmakers' Company embossed in high relief, with the crest cast and applied. The bases are spreading, and engraved with a bold leaf pattern in the concavity. Marks on one, "London" and "D" in shaped escutcheon, and inscribed, "The Gift of Richard Cheslyn, Jn., to this Company." Mark on the other, "I S" over a mullet and under two pellets on a shaped escutcheon, inscribed, "The Gift of John Jacob, Clerk to the Company."

Height, 16 in. ; diameter at base, $7\frac{1}{8}$ in.

English, *circa* 1690.

Lent by the Coachmakers' Company.

43 COVERED TANKARD OF LARGE SIZE.

The cover is raised and flattened with gadroon edge. The thumb-piece has two ram's-horn spirals on scrolled base, and a raised applied balustered bead passes down the centre of handle. The base of the tankard has a gadroon edge. Marks, "Edinburgh" and "A F" on shaped escutcheon, for Alexander Forbes.

Height, $8\frac{1}{4}$ inches.

Scotch, about 1690.

Lent by Mr. F. H. Woodroffe.

44 BOWL, PLAIN, ON THREE LARGE ELLIPTICAL FEET, WITH TWO SMALL SCROLLED HANDLES.

The bowl is flattened at the bottom, with almost vertical sides. Engraved inside with the arms of the Royal African Society. Marks, "London" and the cypher "J. S." in a beaded oval.

Height, 5 in. ; diameter, $11\frac{1}{2}$ in.

English, 1677.

Lent by Mr. F. H. Woodroffe.

45 PEG TANKARD, COVERED.

The cover is flattened and embossed with a rosette surrounded by a scroll of tulips. The thumb-piece is formed of two pomegranates, and the handle is moulded on the face. The body is covered by a scroll design of broadly embossed tulips, etc., with an escutcheon in front with the arms of Moore impaling Mauleverer. The three feet are claws gripping a ball, attached by a trilobate acanthus carried up the sides. Marks, "York" and "T M" above a bird under a pellet in heart-shaped escutcheon for Thomas Maugy.

Height, $6\frac{7}{8}$ in. ; diameter at mouth, $4\frac{7}{8}$ in.

English, 1664.

Lent by Mr. S. E. Kennedy.

46 PLAIN TANKARD, WITH FLATTENED LID, HAVING A SMALL MOULDING
ROUND THE RIM.

The thumb-piece is scrolled. The body is plain with a small moulding at base. In front is engraved the arms of the Murrays of Philliphaugh and the date 1684. Marks, "London" and "T. E.," with four plates beneath a coronet in a shaped escutcheon. Beneath are the words: "THE + HANGINGSHAW + LADLE." The piece is mentioned by Sir Walter Scott.

Height, $6\frac{1}{4}$ inches.

English, 1684.

Lent by Mr. T. Douglas Murray.



CASE C.

ENGLISH (EXCEPT NOS. 6 AND 10).

The contents of this case are contributed by Sir Samuel Montagu.

1 CUP AND COVER, GILT; THE BOWL AN OSTRICH EGG.

The cover is formed of the upper part of the egg, held by a plain scalloped fret resting upon a hollowed neck between two richly designed egg and tongue mouldings. It is surmounted by a figure, on a pedestal, of Minerva in Roman armour, bearing a shield and a flag, engraved on one side with the Magdalen, and on the other: "The 4 of October 1577 M^r James Stopes came to be o^r parson." On the plain flanged rim of the bowl is an inscription to the effect that the cup was presented to Mr. John Stopes by the parishioners of "St. Mary Magdalens In or neere Olde Fish streete London," January 1, 1623. The moulding on the cover is repeated, and from it are hinged three exquisitely designed vertical straps in the form of caryatid figures, which secure the egg: below is an ovolo moulding and inverted pedestal similar to that of the cover. Four scrolled brackets, with female terms, masks, and beaded ornaments form an open-work stem resting upon a circular foot in two tiers, the upper decorated with lions' heads and fruit, the lower with cherubs and garlands of linen. Marks, "London"¹ and a trefoil leaf in an escutcheon.

Height, 18 $\frac{1}{4}$ inches.

English, 1623.

2 CUP, GILT, ON BALUSTER STEM.

The bowl is wide at the top, narrowing into a cylinder and swelling out again at the base; the whole being embossed with a strap and leafy arabesque. The stem is balustered and fluted and rests upon a bossed-up foot decorated in harmony with the bowl. Formerly owned by Sir C. Crawford Fraser. Marks, "London" and "I G" over a rosette.

Height, 6 $\frac{1}{2}$ inches.

English, 1617.

¹ Figured in Cripps' "Old English Plate," p. 297, sixth edition.

3 STANDING CUP AND COVER, GILT.

The cover is embossed with a band of cherubs' heads, and a lesser band above with escutcheon and fruit. The finial is a small vase, surmounted by a statuette of Jupiter and eagle. The cylindrical and slightly bell-mouthed bowl is entirely embossed with a strap-work design inclosing four medallions with mountainous landscapes, and lesser spaces filled with fruit, tulips, etc., and three very small applied cherubs' heads. Beneath the bowl is some cut ribbon-like foliage, applied, and left ungilt. The stem is high, of enriched baluster form, with three small scrolled griffin brackets, three escutcheons, and three minute dolphins applied. The foot almost reproduces the cover. Marks, "London," a small hammer, and "IV" over a pellet.

Height, 17 inches.

English, 1619.

4 STEEPLE SALT.

The cover, a flattened dome, surmounted by a plain four-sided steeple on four bracketed caryatides, is raised upon four bracket scrolls secured to a flanged ring, and removable. The body is plain, cylindrical, with flanged mouldings at the top and the bottom, and rests on three birds' feet clasping hemispheres. Marks, "London" and a camelopard on shaped shield.

Height, 10 inches.

English, 1626.

5 EWER, GILT.

The scrolled handle is plain below, but has a lion's head in relief halfway up, above which it is clothed with acanthus, and terminates in the front half of a lion, whose paws form the attachments to the jug. The spout has in front a boy's head, with linen swags and fruit. The neck, separated by a guilloche border, is decorated with acanthus leaves. The body is oviform, separated by two guilloche borders into a band of linen festoons, with insects and molluscs, above a rich decoration of dolphins and bulrushes, with a watered background: below are acanthus leaves. In front is a female mask applied in high relief. The foot has ovolo mouldings and a bossed-out border of garlanded fruit. Engraved with crest of Fuller family. Marks, "London" and "P. S." (?) on the upper half of the shield.

Height, 13½ inches.

English, 1588.

6 ROSE-WATER DISH, GILT.

In the middle of the raised centre is a boss with an engraved shield, bearing the arms and crest of the Fuller family of Buckinghamshire. An ovolo border

separates it from the rest of the raised centre, embossed with strap-work, fruit, and three cherubs' heads. On the dish is a fine representation embossed in relief of the Triumph of Neptune and Amphitrite, seated on dolphins, and preceded by cupids and tritons, sea nymphs and horses, dolphins and monstrous fish sporting about on a watered background. The hollow is filled by a large ovolo pattern, and the rim is embossed with six river gods, children, dogs, frogs, aquatic fowl, and plants, on watered background, with an ovolo edging. Of the marks, only a fleur-de-lis under an open crown and the letter H remain. This piece is most remarkable for the extreme finish and refinement of the work.

Diameter, 18 inches.

French, 1582.

7 CYLINDRICAL SALT, WITH DOMED COVER.

The dome is decorated with embossed fruit and cartouches, and finishes in a moulded spike on a platform with a radiating design. Round the receptacle and foot is a delicate egg and tongue moulding, and the cylinder is embossed with a strap pattern, forming escutcheon-like ornaments filled in with fruit, on matted ground. Marks, "London," the date letter illegible.

Height, $3\frac{1}{4}$ in.; diameter, $2\frac{1}{8}$ in.

English, seventeenth century.

8 COVERED BOWL ON STEM.

The bowl, of Chinese porcelain, is red and gold outside, probably Keatsing (Ming Dynasty), 1522-67. The cover of silver is almost flat, slightly domed with delicate ovolo edging, and surmounted by a small neck and a snake-ring. The stem is tazza-shaped, fluted and embossed, and the foot joins it with a small edging of leaves and gourds, and finishes in a beautifully worked egg and tooth border. The cup was presented by James II. to H. Green, Esq., of Rolleston Hall, Groom of the Stairs, with whose descendants it has remained until recently. Mark, a bird on a shaped shield.

Height, $7\frac{1}{4}$ inches.

English, sixteenth century.

9 BAPTISMAL CUP, GILT.

Tazza-shaped, on baluster stem. The bowl shallow and elliptical, engraved with festoons of thistles and Tudor roses. The stem and circular foot are similarly engraved, the latter finished with a delicate egg and tongue moulding. Inside the bowl is the record of the baptism of "Maria . Corbet . R. N. 1587." Marks, "London" and monogram "N I."

Height, $5\frac{1}{2}$ in.; diameter, $5\frac{1}{8}$ in.

English, 1587.

10 SMALL PORRINGER, GILT, OF CAST SILVER, PLAIN WITH DELICATELY SCROLLED SALAMANDER HANDLES.

Formerly in Baron Pichon's collection, and said to have been found in the Seine about forty years ago. Scratched on it are the arms of Thibert. Mark, "z" (?) under a closed crown of fleurs-de-lis.

Height, $2\frac{1}{2}$ in.; diameter, $3\frac{7}{8}$ in.

French, sixteenth century.

11 BELL SALT, IN THREE TIERS, PARCEL GILT.

The domed cover is embossed with acanthus leaves and V-shaped straps on a pounced ground, and surmounted by an onion spike like an eastern minaret, pierced as a castor and detachable by a screw. The two lower compartments have receptacles for salt or spice and are covered with flat strap-work on a pounced ground; "T. P." being rudely punched on an escutcheon. The whole rests on three ball feet. These salts were only in fashion during the last decade of the sixteenth century, and are extremely rare. Marks, "London" and a bell.

Height, $8\frac{3}{4}$ inches.

English, 1599.

12 SET OF THREE STANDING CUPS AND COVERS, GILT, EGG-SHAPE, WITH STEEPLE-SHAPED TOPS.

The steeples are three-sided and pierced, surmounted by a ball and spike with three scrolls beneath, and standing on three bent female terms bracketed. The domed covers are embossed with strap-work and foliage; and the deep bowls similarly worked. The stems are baluster-shaped on raised feet, also embossed, and embellished with three scrolled monsters near the bowl. Formerly the property of Lord Acton. Marks, "London" and a "B."

The centre cup measures $19\frac{1}{2}$ in. in height, and the others 18 in.

A set of three such cups is extremely rare.

English, 1611.

13 SALT, CYLINDRICAL, WITH DOMED COVER.

The cover, embossed with fruit and cartouches, is surmounted by a three-handled vase on fluted stand, upon which is a figure of a savage man bearing a staff and shield, with "T" roughly engraved. The salt is richly embossed on the cylinder with a strap pattern and fruit uniting two escutcheons with lions' heads. The bowl and foot are similarly embossed with fruit and strap-work; the latter, finished with a flange and ovolo border, rests upon three hippocamps. Marks, "Exeter" and the name "ESTON."

Height, $8\frac{1}{4}$ in.

English, circa 1570.

14 STONEWARE JUG, OF A LIGHT SHADE.

The mounts of the neck, cover, and base are gilt and embossed with fruits in medallions and strap-work. The thumb-piece is formed of a mermaid with wings. Marks, "London" and "R. G."

Height, $9\frac{1}{8}$ inches.

English, 1578.

15 FLAGON, COVERED, GILT.

Of the low bulbous shape known as the jug or round-bellied form. The cover has an engraved arabesque border with the date "1556," within the plain centre being faintly traced two W's united by a knot. The thumb-piece has a lion's head, and some arabesque foliated ornament repeating the date is carried down the scroll handle. The low foot bears a small lozenge pattern applied. It belonged to Dr. Wright, Archdeacon of Oxford, who in 1561 willed it as of the value of £9 to £10. Marks, "London" and a stag's head.

Height, 6 inches.

English, 1556.

16 SAUCER, WITH SCALLOPED EDGE AND SHELL HANDLES.

The sides are divided by raised vertical lines into eight divisions, each with a punched scroll design ending in forms like leaves of the sun-dew. A narrow border of pellets and rosettes separates a shield with the arms of the Jeffries or Armiston families within a festooned pattern of dotted drapery. Most of the pattern is worked with a small ball-headed punch, the arms only being later and engraved. Several saucers of the same workmanship and date are in use as alms-dishes in churches. Marks, "London" and "W."

Diameter, $5\frac{1}{4}$ inches.

English, 1634.

17 TANKARD AND COVER, THE BODY OF HORN, WITH GILT MOUNTS.

The cover is slightly domed, finishing in a minute vase springing from a Tudor rose, the rest decorated with a strap-work design inclosing two satanic masks and three trophies of fruit. The handle is engraved with foliated arabesques. The thumb-piece is formed by two acorns and a group of oak-leaves intertwined, from which a chimæra extends as an additional attachment to the lid. The rim of the tankard is bordered with running scrolls, acorns, and oak-leaves. The base of the handle is attached to a guilloche border encircling the horn. The base comprises a plain scalloped fret and minute lozenge border between fine mouldings. Marks, "London" and a fleur-de-lis on shaped escutcheon.

Height, 6 inches.

English, 1561.

18 COMMUNION CUP AND COVER.

The latter, forming a paten, is surmounted by a silver disc, which forms the foot of the paten when in use, bearing the date "1573." The bowl is an inverted truncated cone, slightly bell-mouthed, on a stout stem swelling into a boss in the centre, on a circular foot. The ornament is that invariably used on these chalices, and "consists simply of an engraved band round the body of the cup and on the top of the cover formed by two narrow straps which cross each other, the space between them being occupied by a scroll of foliage. The exact uniformity of shape and ornament is very curious, and suggests some regulation or standard pattern."¹ Marks, "London" and "I. P."

Height, 8 inches.

English, 1573.

19 CUP, GILT.

On baluster stem, with low open bowl like a modern champagne glass. The bowl is punched "from the outside with lozenges, decreasing in size towards the centre, and with somewhat the effect of engine turning, possibly imitating old Venetian glass." The circular foot is engraved with a fluted design on a pounced ground. From the collection of Sir C. Crawford Fraser. There are two examples of this rare type in the Franks Collection in the British Museum. See also 42* in Case I. Marks, "London" and an "I" within a "C."

Height, 5 in. ; weight, 5 oz.

English, 1603.

20 TWO PLATES, GILT.

With gadroon edge, each alternate lobe chased with acanthus leaves. On the rims are acanthus scrolls with squirrels and birds, and three escutcheons with the monogram of William and Mary under the royal crown. These plates were in the possession of a secretary to George III. Marks, "London" and "F. G." for Francis Gathorne.

Diameter, $9\frac{1}{4}$ inches.

English, 1690.

21 SMALL STONEWARE JUG WITH GILT MOUNTS.

The cover is embossed with fruit. The neck band decorated with a stamped ornament of arabesque detail ; the foot has a narrower border similarly stamped. The thumb-piece formed of a winged female term. Marks, "London" and "G. W."

Height, $6\frac{7}{8}$ inches.

English, 1560.

¹ Mr. Morgan in Cripps' "Old English Plate," sixth edition, p. 214.

22 OVAL DISH, GILT, WITH GADROON EDGE.

The flat rim bears a finely engraved border of rich acanthus and strap foliated scrolls, burnished on a matted ground. The hollow curve is burnished, and the centre entirely occupied by a lozenge with a monogram of crossed letters repeated twice, "D. G. C." under a marchioness's coronet, flanked by two cornucopiæ, couchant lions, and two winged cupids, with trumpets and laurel-like foliage: the whole on low console stand, panelled, and decorated with acanthus leaves. The lions and cupids are in dead gold, the rest burnished on finely cross-hatched background. Bought at the Burleigh House Sale. Marks, "London" and two ermine spots, and "P. H" inclosing a mullet and a crescent, all beneath a royal crown. The punch of Peeter Harracke.

Length, 16 in.

English, 1695.

23 CASKET.

The bowl partly of mother-of-pearl, fashioned from segments of a helicoid shell. The flat cover is of silver, hinged down the centre, one half lifting, engraved with a bi-symmetrical scrolled design of flowers issuing from a vase. The fret securing the pearl at the top is minutely embossed with a border of Tudor roses alternating with ovals, and the bottom mount is engraved with a radiating egg and tongue design. The bossed-out stand repeats the Tudor rose border. Purchased in Exeter. Mark, "R" on shield.

Height, $3\frac{3}{8}$ in.; diameter, $5\frac{1}{8}$ in.

English, sixteenth century.

24 CUP, WITH BELL-SHAPED BOWL AND HIGH BALUSTER STEM, GILT.

The bowl is engraved with a large scroll design of flowers and foliage on matted ground, the centre of one replaced by a shield of arms, St. Aubyn impaling Wingfield. The lower part is engraved with a fluted design, repeated on the circular foot, which finishes with an ovolo border. Marks, "London" and "E. W."

Height, $6\frac{1}{4}$ in.; diameter of bowl, 3 in.

English, 1609.

25 TANKARD AND COVER, PARCEL GILT.

The domed cover is embossed with a strap and fruit design and a delicate egg and tongue edging, surmounted by a vase-shaped knob on a rayed table. The handle is engraved with an arabesque, the thumb-piece a youthful mask on an escutcheon. The tankard bears two enriched egg and tongue rings and bands of engraved arabesque ornament, with a border between, of four broad linen

festoons, and branches with perching owls and ravens and pendants of fruit. The foot is bossed and splayed and decorated like the cover. Marks, "London" and "I P" over a bell on a shaped shield.

Height, 7 inches.

English, 1618.

26 BEAKER.

Gilt inside, engraved with scroll border, from which three groups, each of three scrolls inclosing flowers, extend downwards as far as a laurel wreath, below which the body is plain. At the base is a small border of sunk rosettes, and the foot bears an ovolo moulding, both parcel-gilt. Marks, "London" and "G."

Height, 6 inches.

English, 1601.

27 TANKARD AND COVER, GILT.

The domed cover, embossed with a cartouche design and fruit, surrounded by a delicate ovolo border, is surmounted by a small onion-shaped knob on a fluted table. The handle has an arabesqued engraving; the thumb-piece is a winged bust holding bunches of fruit. On the tankard between two engraved arabesque borders and delicate mouldings is a broad running scroll pattern with flowers and foliage, upon which are the letters "R R, 1640." Near the base is a ring with a finely reticulated strap pattern. The foot is bossed and splayed and treated like the cover. Marks, "London" and imperial eagle.

Height, $7\frac{1}{8}$ in.

English, 1591.

28 STONEWARE JUG WITH GILT MOUNTS.

The cover, surmounted by a small knob, rising from a Tudor rose, is embossed with pendent branches of fruit and masks on escutcheons. The neck is deep and engraved with a double intercrossing strap pattern. The thumb-piece bears a lion's mask. On the mount of the handle below is a shield engraved with arms, perhaps of Southcote, and the initials "E. S.", and on either side the date "1566." The foot has a leafy fret and small ovolo border. Marks, "London," maker's mark indistinct.

Height, $8\frac{3}{4}$ inches.

English, 1566.

29 TOILET SERVICE, GILT.

In the Chinese style, decorated with figures of men, animals, birds, trees, buildings, fountains, etc., consisting of nineteen pieces *en suite*, part of them with

the mark for 1683, and part 1687. The decoration is indented with a punch in dotted lines, the shading stippled and mat, the surface burnished.

The pieces of 1683 are: A toilet box on feet. Two larger and two smaller octagonal boxes. Two octagonal trays. These pieces are almost entirely of embossed work and bear in addition to the London mark and date letter, "W. F." united by a knotted cord with a cinquefoil flower beneath. Two candlesticks with octagonal feet and balustered stems, of cast silver, and two small octagonal tazzas and covers, with cast circular feet and scroll handles, are similarly marked. The snuffer tray, an oblong octagon tray on feet, embossed and with a broad pierced sheet-metal handle, is also of 1683, but bears for maker's mark "I H" under an open crown and above a mullet. The snuffers are cast, without London or date marks, but with "W B" stamped six times upon them. Two octagonal scent flasks with screw tops have the date letter for 1687 and a "P," or possibly a monogram. The two small octagonal vases also are without London or date marks, but have "T I" and two escallop shells within a quatrefoil, possibly for Thomas Issod. All are engraved with "E N" under an earl's coronet, and are said to have belonged to a Countess of Normanton.

English, 1683, *parts*, 1687.

30 AN OBLONG LOOKING-GLASS.

In convex frame having a broad pediment with rococo outline. This belongs to the set, No. 29.

English, 1683.

31 DOUBLE-HANDLED CAUDLE CUP.

Embossed in high relief with lion and unicorn, flowers and foliage. Handles terminating in female heads. Marks, "London" and "G. C."

Height, $4\frac{1}{2}$ in.; diameter, $4\frac{3}{4}$ in.

English, 1675.

32 TWO-HANDLED PORRINGER AND COVER, PARCEL GILT.

On ball feet, with removable casing of pierced and highly embossed silver, two cupids embowered amidst acanthus leaves. The handles are scrolled, terminating in female heads. The cover decorated to match, surmounted by a phoenix. Marks, visible on unscrewing the bottom plate, for 1674.

Height, $7\frac{1}{4}$ in.; diameter, $4\frac{3}{8}$ in.

English, 1674.

33 TWO-HANDLED PORRINGER AND COVER, PARCEL GILT.

On ball feet, with removable outer covering ungilt, embossed in high relief with shepherd and shepherdess, dog, goat, and cupids. The handles are scrolled

female terms. The cover is embossed with acanthus and laurel wreath ; the knob is formed of a fruit with leaves surrounding it and a bee on the top, the leaves which are applied being ungilt. Marks, "London" and "T B" with a crescent below in an escutcheon.

Height, $7\frac{1}{2}$ in. ; diameter, 5 in.

English, 1668.

34 FLAGON AND COVER, OF LARGE SIZE, WITH SPREADING FOOT.

The lid domed, with scrolled and pierced thumb-piece. Marks, "London" and "B."

Height, $13\frac{7}{8}$ in.

English, 1683.

35 COVERED TANKARD, OF LARGE SIZE.

The lower part of the body is embossed with upright acanthus leaves, the rest plain. The handle has a trellis-work thumb-piece, and ends in an oblong indented plate. The cover is flat and plain on a convex border of acanthus leaves. From the Gurney Collection. Marks, "London" and "T. C." over a mullet in shaped shield.

Height, $8\frac{1}{8}$ in. ; diameter at mouth, $5\frac{1}{4}$ in.

English, 1688.

36 DOUBLE-HANDLED CAUDLE CUP AND COVER.

Embossed with a winged dragon on one side and a lion on the other, with foliage and flowers. The handles small, scrolled, with cherubs' heads. The cover similarly decorated with small knob of three tiers. Marks, "London" and "J. S."

Height, $6\frac{1}{4}$ in.

English, 1674.

37 DOUBLE-HANDLED PORRINGER.

Embossed with flowers and foliage in high relief, on either side an escutcheon beneath a cherub, engraved with the arms of Williamson and Bouchier. The handles scrolled, with birds' heads. Marks, "London."

Height, $4\frac{5}{16}$ in. ; diameter, $4\frac{1}{2}$ in.

English, 1663.



CASE D.

ENGLISH PLATE.

1 STEEPLE CUP AND COVER, GILT.

The cover, partly restored, is domed, and chased and embossed with a series of ornaments formed of a trumpet flower, or possibly a pink, on a stem, with two sword-shaped, and trefoil leaves on matted ground. The steeple is three-sided, pierced with a trellis, and surmounted by a spike, and rests on a platform of three ovolo borders superimposed. The bowl is elliptical, embossed to match the cover, and with a double row of rose petals at its base. Replacing one of the pinks is a shield with the cypher "T. E.", and round the rim is engraved: "This cup is y^e Gyft of Thomas Edmones yongest warden of y^e Companye of Carpenters, & M^r Carpenter to y^e Chamber of London & one of y^e fower vewers of y^e Same Cyttye anno Doñi. 1612." The stem is vase-shaped, with three bracketed termed scrolls and lions' heads applied. The high foot is embossed with acanthus and three scallop shells, on a base decorated with an egg and tongue, between two projecting ovolo borders. Marks, "London" and "R. S." in shaped shield.

Height, 19 $\frac{3}{4}$ inches.

English, 1613.

Lent by the Carpenters' Company.

2 BELL SALT, OF TWO TIERS, GILT.

The domed cover, surmounted by a ring, is embossed with flowers in six panels. The two compartments below have the same convex outline and hold receptacles for salt. They are engraved with scrolled flowers on stippled ground, divided vertically into six panels. The whole rests on three ball feet. Marks, "London" and cypher "T. F."

Height, 7 $\frac{3}{8}$ inches.

English, 1601.

Lent by Mr. T. W. Waller.

3 CUP, GILT, WITH ELLIPTICAL BOWL.

An engraved strap and foliated scroll border follows the edge, and is carried downwards into three large vandykes over the bowl. The stem is balustered

and plain; the foot circular with three slight vandyke ornaments. Marks, "London" and "T. F." in a plain shield.

Height, $6\frac{3}{8}$ inches.

English, 1598.

Lent by Mr. J. E. Taylor.

4 CUP, PLAIN.

The bowl conical on balustered stem and circular foot. Marks, "London" and "E. I." over a crescent.

Height, $4\frac{7}{8}$ inches.

English, 1638.

Lent by Mr. C. Storr Kennedy.

5 CHALICE.

The bowl is high, bell-shaped, on a plain slender balustered stem and circular foot. The form is elegant and similar to that preserved at Welbeck, from which Charles I. received his last communion. Marks, "London" and "G C" with a tree between.

Height, $8\frac{1}{4}$ in.; diameter of bowl, $3\frac{1}{2}$ in.

English, 1626.

Lent by Mr. E. Dent.

6 COCOA-NUT CUP.

The nut is carved in low relief in three panels, illustrating the occupation of a Barber-Surgeon. The neck is plain, everted, with engraved scallops; the straps are hinged, of plain outline marked with diagonal bands hatched in vertical lines. Three bracketed scrolls form the stem, the foot rising as a pedestal on a flattened circular base with moulded edge. Mark, "M. G." in shaped shield, possibly for Mark Gill of York.

Height, $7\frac{1}{2}$ inches.

English, (?) seventeenth century.

Lent by Mr. E. Willett.

7 GOURD-SHAPED CUP AND COVER, SMALL, GILT.

The bowl and cover are marked all over with short horizontal stabs. The cover is surmounted by a vase on a rayed pedestal, and bears a shield engraved "X R" in cypher. The bowl bears a shield inscribed "Hortulanus rigat dat fructum Deus," and charged with a hand watering flowers from a pot under a solar eye. The base of the gourd is seated in two rows of fretted and engraved leaves of sheet silver ungilt. It is supported on a tree trunk with a serpent and

a stem twining round. The foot is raised, embossed with an escutcheon and fruit design and ovolo edge. Marks, "London" and "I. E." over three pellets.

Height, 8 inches.

English, 1598.

Lent by Mr. Edward W. Colt.

8 MELON CUP AND COVER, PARCEL GILT.

The cover and the bowl represent the complete melon, with fifteen plain lobes and one engraved with a fine scale pattern. The cover is surmounted by a calyx of pointed recurved trilobed leaves, with a row of smaller notched and erect leaves above, surrounding a raised boss with nine concentric rows of dots in relief. The bottom of the cup is seated in a pericarp of pointed trefoils over a bulb and four acanthus leaves. The stem is spiral, striated, and with tendrils. On one of the lobes of the cup and cover is engraved the winged horse badge of the Inner Temple. Marks, "London."

Height, $10\frac{3}{8}$ inches.

English, 1563.

Lent by the Hon. Society of the Inner Temple.

9 STEEPLE CUP AND COVER, SMALL, GILT.

The cover is domed and embossed with three acanthus leaves over three fruits. The steeple, on three scrolled brackets, is plain, but marked with chevrons and surmounted by a spike. The bowl is conical, embossed half-way up, like the cover, but with the addition of small scallops at the base. The upper part is inscribed "IDI RNT." The stem is slender and balustered on a circular rising foot, chased with acanthus to correspond, and finished with a minute stamped ovolo. Marks, "London" and cypher "T. F."

Height, $12\frac{3}{8}$ inches.

English, 1623.

Lent by Mr. Leverton Harris.

10 ROSE-WATER DISH, PARCEL GILT.

The edge is gilt, with three sunk lines, the rim narrow, with engraved border of scrolls and flowers on a pounced ground, and six medallions embossed in low relief, three with dolphins and three with fruit. The border is ungilt, the curve of the dish gilt, with large vandykes of arabesque engraving, three proceeding from the rim and three from the centre. The central boss is gilded, and constructed as usual of two stages with ovolo borders, the arms of Jackson of Bromfield in the centre, ungilded, in dotted outline. The raised centre has three panels embossed with dolphins and fruit between—surrounded by a border of palisades

alternately pounced and plain. Inscribed underneath, "The gift of Mr. Ioseph Jackson Clothworker 1627." Marks, "London" and "R B" on an escutcheon.

Diameter, 18 inches.

English, 1616.

Lent by the Clothworkers' Company.

11 TAZZA-SHAPED CUP AND COVER, OF REMARKABLY ELEGANT FORM, GILT.

The cover is a flattened dome, with raised flutes, a central acanthus rosette, with a minute knob, and plain flat rim. The bowl is deeper than the cover, and fluted with an engraved border of interlacing straps with leaf-work above. The stem is vase-shaped, with three scrolled handles and three projecting bearded busts on a pounced background. The foot rises in the centre and is chased with acanthus leaves and raised flutings, and finished with a delicate egg and tongue border. The cup has been in use as a chalice at Waterbeach, Cambridge. Marks, "London" and "W" over a bow, not on a shield.

Height, $6\frac{7}{8}$ in. ; diameter of cover, 6 in.

English, 1597.

Lent by Mr. J. E. Foster.

12 PEDESTAL SALT.

The cover is a low dome embossed with plain and seeded ovals, connected by straps with rosettes on stippled background ; on a flat square base engraved with arabesques : the finial has been removed. The receptacle is placed in a square overhanging top, moulded beneath with an applied ovolo stamping. The rectangular pedestal is panelled with embossings of fruits, each in a different and partly geometric design of strap-work. The base is splayed and embossed with a gadroon border interrupted by fruit. Marks, "London" and a bird.

Height, $3\frac{3}{4}$ inches.

English, 1562.

Lent by Mr. Jeffery Whitehead.

13 COMMUNION CUP AND COVER. SIMILAR TO NO. 18, CASE C.

On the disc is the date 1570. Marks, "London" and "I. P" in a shield.

English : cover, 1570 ; bowl, 1571.

Lent by Mr. C. S. Kennedy.

14 BEAKER.

Round the lip is engraved an intercrossing strap with foliated scrolls, interrupted and carried down the body, forming three large vandykes comprising roses

and thistles. The base is flanged and bears a small cable and two ovolo borders. The body is engraved, "MYCHÆLL HAMPE, 1608." Marks, "London" and "G C" over a mullet.

Height, 6 inches.

English, 1608.

Lent by Mr. Percy Willett.

15 BEAKER.

With an interlacing strap border round the rim containing floral scroll-work, which extends downwards in the form of vandykes, with a fleur-de-lis ornament between: the base is moulded with an egg and tongue border. Underneath are engraved the initials "I. D." Marks, "London, 1601"; maker's mark, "M" on a plain shield.

Height, $5\frac{1}{4}$ inches.

English, 1601.

Lent by Dr. W. Morriston Davies.

16 BEAKER.

With an intercrossing border of strap pattern with foliated scrolls, following the rim, breaking into three vandyked ornaments passing down the body and formed each of three cinquefoil rosettes on scrolled stems with leaves. The base is spreading, and finished with an ovolo border. "I H 1638" is punched under the foot. Marks, "Norwich," and "T. S." on shaped shield, probably for Timothy Scottowe, and a lion passant under a castle.

Height, $6\frac{3}{4}$ inches.

English, 1637.

Lent by Mr. Crichton.

17 STEEPLE CUP AND COVER, GILT. THE COMPANION TO NO. 1.

The bowl is chased and embossed with a design of pinks and trefoils, two plain horizontal bands running through and interrupted by arched ornaments springing out of acanthus leaves at the base: background matted. The stem is vase-shaped, with three delicate small scrolled term handles. The foot is high, and decorated like the bowl and cover. Engraved round the lip is, "The Guift of Anthony Jarman yonger Warden of the Carpenters and M^r Carpenter to the Chamber of London and one of the Foure Vewers of the same Cyttye. Aug XII 1628." Marks, "London" and "B P" over a mullet on an escutcheon.

Height, $19\frac{1}{8}$ inches.

English, 1628.

Lent by the Carpenters' Company.

18 CUP.

The bowl deep, conical, on baluster stem and circular foot. Marks, "London" and "W. S" above a cinquefoil in a plain shield, for Walter Shute.

Height, $7\frac{1}{4}$ inches.

English, 1640.

Lent by Mr. E. Heron Allen.

19 CUP AND COVER, A MELON SHELL MOUNTED AS A SEA-MONSTER SUPPORTED BY FOUR DOLPHINS ON A CIRCULAR BASE, GILT.

The cover is scaled like a carp, with a triton handle. Within the sharply-toothed fish's mouth is a figure of Jonah preaching, book in hand. On either side of the fish are wing-like fins. The four straps containing the shell also take the form of fish. The twisted tails of the four dolphin supports rest upon a reel-like terminal under the shell. The foot, in three tiers, is embossed with fish and combats of a mermaid and triton with sea-monsters; a triton with forked tail forming a centre. At the base is a small ovolo and an enriched egg and tongue border. Marks, "London" with monogram "T B" on shield.

Height and length, $10\frac{1}{2}$ inches.

English, 1577.

Lent by Mr. Alfred de Rothschild.

20 CUP, PLAIN.

The bowl conical, on a baluster stem and circular foot. Marks, "London."

Height, 6 inches.

English, 1654.

Lent by Mr. C. J. Jackson.

21-26 PLATES, CONTINUATION OF SET IN CASE B.

21 Hercules fights the River Achelous. Bartsch, 89. Medallions male; panels of vine.

22 He slays the dragon that guarded the golden apples of the Hesperides. Bartsch, 90. Medallions mixed; panels of pinks.

23 He prevents the Centaurs from carrying off Hippodamia. Bartsch, 92. Medallions mixed; panels of vine.

24 He pierces with his arrows the Centaur Nessus. Bartsch, 93. Medallions mixed; panels, briony.

25 He erects the columns at Gades. Bartsch, 94. Medallions male; panels, trefoil.

26 He seizes the Keryneian stag. Bartsch, 95. Medallions male; panels, clematis.

The plates are $7\frac{7}{8}$ in. diameter. Marks, "London" and a falcon or parrot. English, 1567.

Lent by Mr. R. Garrard.

27 STONEWARE JUG, WITH GILT MOUNTS.

The mounts are embossed with fruit and escutcheons bearing lion and other masks. The domed top in two tiers is surmounted by a rayed table and lion sejant. The handle mount is banded diagonally with engraving on the sides, and with the date 1595 in front. The thumb-piece is a mask of a youth on a shaped escutcheon. Marks, "Exeter" and "Eston."

Height, $9\frac{1}{4}$ inches.

English, about 1570.

Lent by Mr. J. E. Taylor.

28 STONEWARE JUG, WITH GILT MOUNTS.

The cover is embossed with fruit and escutcheons with one lion and two female masks. The neck is engraved with a border of strap-work and arabesque leaves, and the base embossed with fruit and escutcheons. The handle mount is engraved with a scroll on the two sides and "I. G." combined with a merchant's mark in front. The thumb-piece bears the mask of a demon with horns. The stoneware is German of later date.

Height, $9\frac{1}{2}$ inches.

English, about 1580.

Lent by Mr. T. W. Waller.

29 STONEWARE JUG, WITH GILT MOUNTS.

The mounts are embossed with fruit and escutcheons with lions' masks. The handle mount is plain, and the thumb-piece of two acorns. Marks, "London" and two pellets, with a "B" on a plain escutcheon.

Height, 10 inches.

English, 1584.

Lent by Mr. J. E. Taylor.

30 STONEWARE JUG, WITH GILT MOUNTS.

The mounts are embossed with fruit and escutcheons bearing apples. The handle bears a mask with engraved leaf in front, and thumb-piece of two acorns. Cover surmounted by a lion sejant. Marks, "London" and two pellets within a "B."

Height, 10 inches.

English, 1581.

Lent by Mr. S. Phillips.

31 COMBINED TAPER, SNUFFERS, AND EXTINGUISHER STAND.

On an octagonal base and baluster stem, with plain scroll handle. Marks, "W B" above a flower.

Height, $4\frac{1}{4}$ in.; width of foot, $3\frac{5}{8}$ in.; length of snuffers, $6\frac{1}{4}$ in.

English, 1695.

Lent by the Rev. Herbert Wilson.

32 TAZZA-SHAPED DISH.

The bowl is decorated with a pattern of pointed rays punched in outline, around a central disc, engraved with a coat of arms within a lozenge encircled by two laurel branches. It is attached to a low hollow trumpet-shaped foot, plain. Marks, "London" and "R. M." in a shaped shield.

Height, $2\frac{1}{4}$ in.; diameter, $7\frac{3}{4}$ in.

English, 1634.

Lent by Mr. W. D. James.

33 & 34 PAIR OF CANDLESTICKS.

The shafts are fluted classic columns with moulded and sunk nozzles, circular caps with octagonal top, gadroon edged. The base has an overhanging octagonal projection on a plain, circular, trumpet-shaped stem, seated on a moulded octagonal foot, all with gadroon ornaments. Inscribed: "The Gift of Alvia De Veux to y^e Parish of St Ann^s Westminst^r 1722." Marks, "London" and "T A" with three pellets above and below.

Height, $8\frac{1}{4}$ inches.

English, 1693.

Lent by Mr. E. Heron Allen.

35 OVAL SWEETMEAT BOX, WITH LID.

The cover is slightly domed with flat rim and waved edge, decorated with a pinched fillet border. It is embossed with a band of sixteen plain circular bosses on a festooned drapery: inside is a radiating acanthus pattern. A laurel wreath surrounds the plain sunk centre, on which is fixed a small ring handle intertwined with a serpent. The box is divided into sixteen plain lobes, corresponding with the bosses of the cover, a tongue with leaves between each. It stands on four scrolled feet. Marks, "London" and "B B" over a crescent.

Height, 4 in.; length, 8 in.; width, $6\frac{3}{4}$ in.

English, 1676.

Lent by Lord Llangattock.

36 SALVER ON FOOT.

The rim is very narrow, embossed with a strawberry leaf and pearl border. The rest is plain, engraved with the arms of the Godolphins on an escutcheon festooned with laurel garlands. Underneath the salver is a "cut card" or applied sheet metal strawberry leaf ornament. The foot, detached by a screw, has a gadroon ornament overhanging the circular base, embossed with the strawberry leaf border. Marks, "London" and "NE" in shaped escutcheon for Anthony Nelme.

Height, $3\frac{1}{4}$ in.; diameter, 11 in.

English, 1684.

Lent by Mr. F. H. Woodroffe.

37 & 38 PAIR OF OCTAGONAL TRENCHER SALTS, PLAIN, ENGRAVED WITH AN IMPERIAL CROWN ON A PLAIN SHIELD.

Marks, "London" and a water bird in a circle of pellets.

Height, 1 in.; diameter, $3\frac{1}{2}$ in.

English, 1681.

Lent by Mr. Berkeley of Spetchley.

39 & 40 TANKARDS, ON STANDS, GILT.

A moulded welt encircles the body about $\frac{3}{4}$ in. below the lip, to which the handle is attached, a similar welt running round the base. The front of the handle has a string of beads down the centre. The stand is a slightly hollowed tray with welted edge upon a hollow stem. Marks on the tankard, "London" and "P" below a coronet for Benjamin Piper; on the stand, "London" and "NE."

All four pieces are engraved with the arms and crest of the Heydock family.

Height, $4\frac{7}{8}$ in., and of stand, 2 in.

English, 1702.

Lent by Mr. Charles Butler.

41 GILT PORRINGER AND COVER.

The cover is a stepped dome of ogee outline with ten facets, surmounted by a faceted knob. The bowl is also faceted to correspond, interrupted half way down by a simple fillet. On two sides are hollow handles of dolphin outline. The foot is moderately raised, corresponding with the cover. Marks, "London" and "M A" beneath a coronet and over a mullet for Samuel Margas.

Height, $10\frac{1}{2}$ in.; diameter, $5\frac{1}{2}$ in.

English, 1710.

Lent by Mr. J. E. Taylor.

42 & 43 SET OF FOUR OCTAGONAL CANDLESTICKS.

The nozzles are half fluted on a moulded vase-shaped neck, rectangular above, with a lion's head in high relief at each angle, and rounded and fluted below. Beneath is a moulded stem on a circular partly-fluted plinth, seated in a depression on an octagonal gadrooned foot. Marks, "London" and "I L" beneath a crown.

Height, $6\frac{1}{2}$ inches.

English, 1696.

Lent by Mr. F. H. Woodroffe.

44 SPICE BOX AND LID, IN FORM OF A SCALLOP SHELL.

The lid and base are bordered with an applied ovolo, and the sides vertical and plain. The box stands on four small scallop-shell feet. Marks, "London."

Height, $3\frac{1}{8}$ in.; length, $5\frac{1}{8}$ in.

English, 1610.

Lent by Mr. R. Garrard.

45 THE COMPANION TO 36.

Lent by Mr. F. H. Woodroffe.

46 SNUFFERS, BOX, AND STAND.

On baluster stem and octagonal base, with gadroon ornament and plain scroll handle. Engraved with the arms of the Wyttenay family. Marks, "London" and "T B." above a crescent.

Height of stand, $4\frac{1}{2}$ in.; length of snuffers, $6\frac{1}{2}$ in.

English, 1696.

Lent by Lt.-Col. Croft Lyons.

47 THE COMPANION TO 32.

Marks, "London" and "W. C" in a heart.

English, 1638.

Lent by Mr. W. D. James.

48 TANKARD, COVERED, OF LARGE SIZE.

The lid flat-topped, the thumb-piece of two hollowed hemispheres flanking a pear-shaped hollow. On the handle is engraved "C" over "H. M." and a leafy ornament, and on the front the arms and crest of the Caldecotts. Marks, "London" and "E G" on a rectangle.

Height, $7\frac{3}{4}$ in.; diameter at mouth, $5\frac{1}{4}$ in.

English, 1674.

Lent by Mr. M. T. Kennard.

49 TANKARD, COVERED, UNUSUALLY SMALL.

The lid is flat-topped. The thumb-piece spirally scrolled. The front engraved with arms and feather mantling. Marks, "London" and "J. R.", with a cinquefoil above and below in an oval.

Height, $3\frac{1}{8}$ inches.

English, 1667.

Lent by Mr. M. T. Kennard.

50 TANKARD OF VERY LARGE SIZE.

The lid is flat-topped. The thumb-piece a large, boldly-modelled lion sejant. Engraved on the lid: "De Koningin die heerlyk blinkt, Woū Simon Janszen als hy drinkt, Met Zūlk een vat gedagtig . 'wezen, Waar in haar Mildheyd Staat . te lezen." On the front are the Royal Arms engraved on two oval shields, one with the arms of William and the other of Mary, under the royal crown; on either side the lion and unicorn, supporting small crowned escutcheons with the initials of the king and queen. The moulded base, known as the petticoat, is convex.

This tankard was the gift of Queen Mary to Simon Janszen for safely conveying King William to the Hague in 1691 in the midst of great dangers. A coat of arms is engraved inside the cover. Marks, "London," "G. G." in an oval, and a small "O" with a crown above, the control mark of Leeuwarden.

Height, 12 in. ; diameter at mouth, 7 in.

English, 1692.

Lent by Mr. Louis Huth.

51 & 52 PAIR OF MASSIVE CANDLESTICKS.

The shafts have alternating wide and narrow flutes, with Doric cap and moulded base: between the column and its pedestal is an octagon of sheet metal, over a trumpet-shaped plinth engraved with the arms of the Fishmongers' Company and those of Sir John Buckworth. The whole rests upon an octagonal moulded base with a Latin inscription recording the gift to the Company in 1704. Marks inaccessible owing to the loading of the feet.

Height, 12 $\frac{3}{4}$ in. ; diameter of base, 8 $\frac{1}{2}$ in.

English, about 1690.

Lent by the Fishmongers' Company.

53 FLAGON, COVERED.

The cover is a shaped dome. The thumb-piece pierced with a heart and a triangle beneath. The slightly tapering cylindrical body has a pronounced entasis, and is engraved in front with the arms and crest of Martin. The foot is splayed, convex, and moulded. Marks, "London" and "R. T." between seven pellets and two mullets, probably for Robert Timbrell.

Height, 13 inches.

English, 1694.

Lent by Mr. F. H. Woodroffe.

54 TANKARD AND COVER OF LARGE SIZE.

The lid is flat-topped, the slightly-raised centre embossed with a tulip border in low relief. The thumb-piece is formed of two dolphins, and the handle has a

median line in high relief: its upper attachment extends down the tankard in a point: and the lower termination is an oblong plate with shaped outline. On the body is engraved the arms of the Fishmongers' Company and of Sir Simon Lewis, the donor, and an inscription recording the gift. Below it is handsomely embossed with acanthus leaves and a gauffred fillet. Marks, "London" and "J. C" in a shaped escutcheon.

Height, $10\frac{3}{8}$ in.; diameter, $8\frac{1}{2}$ in.

English, 1681.

Lent by the Fishmongers' Company.

55 BLEEDING DISH.

The bowl is shallow, with narrow vertical rim, convex below. The handle is of sheet metal, heart-shaped, pierced in an arabesque of scrolls, with a plain heater shape in the centre pricked "W T A". Marks, on plain shields, "Norwich", a lion and castle above. "T. H" over a mullet.

Height, $1\frac{7}{8}$ in.; diameter, 5 in.

English, 1689.

Lent by Mr. F. H. Woodroffe.

56 TANKARD, COVERED.

The lid is flat-topped. The thumb-piece of two cupped discs over a pear-shaped hollow. On the front are engraved the arms and crest of Tudway. The base is finished with a narrow reeded band. Marks, "London" and "S. R." above a cinquefoil and two pellets.

Height, 7 inches.

English, 1676.

Lent by Mr. M. T. Kennara.



CASE E.

SPOONS.

NOS. 1 TO 91 ENGLISH, THE REMAINDER FOREIGN.

1 SPOON, WITH POINTED KNOB FOR TOP.

Owner's initials on back, "R P × I H ×."

Maker's mark, star in a wreath.

Date, *circa* 1480.

Lent by Mr. R. E. Brandt.

2 SPOON, WITH DIAMOND POINTED KNOB FOR TOP.

Owner's initial on back of bowl, "E."

Maker's mark, "R" reversed in a dotted circle.

Date, *circa* 1480.

Lent by Mr. R. E. Brandt.

3 SPOON, WITH HEXAGONAL KNOB FOR TOP.

Maker's mark, a cock.

Date, *circa* 1480.

Lent by Mr. R. E. Brandt.

4 SPOON, WITH NUDE TORSO OF MAIDEN FOR TOP.

Maker's mark, a wheel.

Hall mark, London, *circa* 1480.

Lent by Mr. Charles S. Kennedy.

5 SPOON, WITH DIAMOND POINTED KNOB FOR TOP.

Maker's mark, star in a wreath.

Date, *circa* 1480.

Lent by Mr. E. W. Stanyforth.

6 SPOON, WITH SPIRAL KNOB FOR TOP.

Maker's mark, a key.

Hall mark, London, 1488

Lent by Mr. E. W. Stanyforth.

7 SPOON, WITH DIAMOND POINTED KNOB FOR TOP.

Maker's mark, Lombardic "L."

Hall mark, London, 1490.

*Lent by Mr. E. W. Stanyforth.***8 SPOON, WITH APOSTLE TOP.**

Maker's mark, Lombardic "L."

Hall mark, London, 1490.

*Lent by Mr. E. W. Stanyforth.***9 SPOON, WITH FAN-SHAPED TOP BEARING INITIAL "B" ON FRONT AND "W" ON BACK.**

Maker's mark, a pine cone.

Hall mark, London, 1494.

*Lent by Mr. S. E. Kennedy.***10 SPOON, WITH APOSTLE TOP, ST. BARTHOLOMEW.**

Maker's mark, fringed "S."

Hall mark, London, 1493.

*Lent by Mr. E. W. Stanyforth.***11 TO 21 SET OF ELEVEN APOSTLE SPOONS, GILT**

Maker's mark, a fringed "S."

Hall mark, London, 1519.

*Lent by Mr. E. W. Stanyforth.***22 SPOON, WITH LION SEJANT FOR TOP.**

Maker's mark, a fringed "S."

Hall mark, London, 1543.

*Lent by Mr. Charles S. Kennedy.***23 SPOON, WITH APOSTLE TOP.**

Owner's initials on nimbus, "H C 1654 R N."

Hall mark, London, 1540.

*Lent by Mr. E. W. Stanyforth.***24 SPOON, WITH SEAL TOP.**

Owner's initials on top, "P E."

Maker's mark, a star within a crescent.

Hall mark, London, 1558.

Lent by Mr. E. W. Stanyforth.

25 SPOON, WITH APOSTLE TOP, ST. JAMES THE LESS.

Maker's mark indistinct.

Hall mark, London, 1570.

Lent by Mr. E. W. Stanyforth.

26 SPOON, WITH LARGE MAIDEN'S HEAD AND BUST FOR TOP.

Maker's mark, a star within a crescent.

Hall mark, London, 1578.

Lent by Mr. E. W. Stanyforth.

27 SPOON, WITH SEAL TOP, SILVER GILT.

Maker's mark, a star within a crescent.

Hall mark, London, 1578.

Lent by Mr. E. W. Stanyforth.

28 SPOON, WITH APOSTLE TOP, ST. JAMES THE LESS.

Inscription on handle, "NATA . ANO . DNI . 1578 . OCTOB . IO . INTER . HOR
. 12 . ET . PRI . IN . AURORA . SUSCEPTORE . QUAL . MOYVE."

Maker's mark, a bunch of flowers.

Hall mark, London, 1578.

Lent by Mr. E. W. Stanyforth.

29 SPOON, WITH A MAIDEN'S HEAD AND BUST FOR TOP.

Maker's mark, "R. P." above a crescent.

Hall mark, London, 1579.

Lent by Mr. Charles S. Kennedy.

30 SPOON, WITH BALUSTER AND SEAL TOP.

Maker's mark, a star with two pellets.

Hall mark, London, 1582.

Lent by Mr. E. W. Stanyforth.

31 SPOON, WITH LION SEJANT FOR TOP.

Maker's mark, a star with two pellets.

Hall mark, London, 1585.

Lent by Mr. E. W. Stanyforth.

32 SPOON, WITH LION SEJANT FOR TOP.

Initials at back, "G. G."

*Circa 1585.**Lent by Mr. Charles S. Kennedy.*

33 SPOON, WITH LION SEJANT FOR TOP.

Maker's mark, "GEDS."

Hall mark, Exeter, *circa* 1585.*Lent by Mr. R. E. Brandt.***34 SPOON, WITH BALUSTER AND SEAL TOP.**

Maker's mark, a star as a pendant. Initials on seal.

Hall mark, London, 1586.

*Lent by Mr. E. W. Stanyforth.***35 SPOON, SMALL, WITH FLATTENED TOP.**

Maker's mark, a star as a pendant.

Hall mark, London, 1587.

*Lent by Mr. E. W. Stanyforth.***36 to 41 A SET OF SIX SPOONS, WITH A MAIDEN'S HEAD AND BUST FOR TOP.**

The handles are flattened towards the bowl.

Maker's mark, three seeded roses.

Hall mark, Exeter, *circa* 1590.*Lent by Mr. R. E. Brandt.***43 SPOON, WITH BALUSTER SEAL TOP.**

Maker's mark, "T" in a crescent.

Hall mark, London, 1595.

*Lent by Mr. E. W. Stanyforth.***44 SPOON, SILVER GILT, WITH BALUSTER SEAL TOP.**

Maker's mark, a star in a crescent.

Hall mark, London, 1595.

*Lent by Mr. E. W. Stanyforth.***45 SPOON, SILVER GILT, WITH A MAIDEN'S HEAD AND BUST FOR TOP.**

From the collection of the Duke of Sussex.

Maker's mark, "W" in a crescent.

Hall mark, London, 1598.

*Lent by Mr. Charles S. Kennedy.***47 SPOON WITH APOSTLE TOP, ST. MATTHEW.**

Initials on back of bowl, "I X F." Legend on stem, "beati mundo corde."

Maker's mark, "W" in a crescent.

Hall mark, London, 1601.

Lent by Mr. E. W. Stanyforth.

48 SPOON, SILVER GILT, WITH BALUSTER SEAL TOP.

Maker's mark, "W" in a crescent.

Hall mark, London, 1604.

Lent by Mr. E. W. Stanyforth.

49 SPOON, WITH APOSTLE TOP, ST. THOMAS.

Maker's mark, "C. W."

Hall mark, London, 1606.

Lent by Mr. E. W. Stanyforth.

50 SPOON, SILVER GILT, WITH BALUSTER SEAL TOP.

Initials on seal, "W^N. D."₁₆₁₃Hall mark, Chester, *circa* 1606.*Lent by Mr. S. E. Kennedy.*

51 SPOON, WITH BALUSTER SEAL TOP.

Maker's mark, "I" in a "C."

Hall mark, London, 1606.

Lent by Mr. S. E. Kennedy.

52 SPOON, WITH A LION SEJANT SUPPORTING A SHIELD FOR TOP.

Maker's mark, "W" in a crescent.

Hall mark, London, 1609.

Lent by Mr. E. W. Stanyforth.

53 SPOON, WITH A MAIDEN'S HEAD AND BUST FOR TOP.

Maker's mark, "M."

Hall mark, London, 1611.

Lent by Mr. Edward W. Colt.

54 SPOON, WITH APOSTLE TOP, ST. JAMES THE LESS.

Initials on back of bowl, "H. C".

Hall mark, London, 1614.

Lent by Mr. E. W. Stanyforth.

55 SPOON, WITH BALUSTER SEAL TOP.

Maker's mark, "I" in a "C," initials on top "E^C
M^S"₁₆₂₁

Hall mark, London, 1616.

Lent by Mr. E. W. Stanyforth

56 SPOON OF SMALL SIZE, WITH SEAL TOP.

Maker's mark, "R. G."

Hall mark, London, 1617.

Lent by Mr. E. W. Stanyforth.

57 SPOON, WITH BALUSTER SEAL TOP.

Maker's mark undecipherable.

Hall mark, London, 1621.

Lent by Mr. E. W. Stanyforth.

58 SPOON, WITH APOSTLE TOP, THE SAVIOUR OR "MASTER."

Initials on back, "A^xS^x
A^xT^x".

Hall mark, London, 1624.

Lent by Mr. E. W. Stanyforth.

59 SPOON, WITH LARGE BALUSTER SEAL TOP.

Maker's mark, "E H" with pellet above and below.

Hall-mark, London, 1627.

Lent by Mr. E. W. Stanyforth.

60 SPOON, WITH LARGE BALUSTER SEAL TOP.

Hall-mark, Norwich, 1636.

Lent by Mr. E. W. Stanyforth.

61 SPOON, WITH APOSTLE TOP, ST. PHILIP.

Initials on back of bowl, "x^xA^xx^xG^xx^x
x^xS^xx^xB^xx^x".

Hall mark, London, 1636.

Lent by Mr. E. W. Stanyforth.

62 SPOON, SLIP TOP.

Maker's mark, "C" within a "D"; initials on the slip, "T. C".

Hall-mark, London, 1637.

Lent by Mr. E. W. Stanyforth.

63 SPOON, SLIP TOP.

Maker's mark, "C" within a "D."

Hall-mark, London, 1639.

Lent by Mr. Charles S. Kennedy.

64 SPOON, WITH BALUSTER SEAL TOP.

Initials on back of bowl, "I x R
E x B".

Hall mark, London, 1654.

Lent by Mr. E. W. Stanyforth.

65 SPOON, WITH BALUSTER SEAL TOP.

Initials on the top, "E. B.
M. H."

Hall mark, London, 1655.

Lent by Mr. E. W. Stanyforth.

66 SPOON, WITH LARGE AND COARSE BALUSTER TOP.

Maker's mark, ". I . I ." above a pellet.

Hall mark, London, 1658.

Lent by Mr. E. W. Stanyforth.

67 SPOON, WITH LARGE AND COARSE BALUSTER SEAL TOP.

The date is unusually late for this form of spoon. Initials on top, "H H".

Hall mark, London, 1679.

Lent by Mr. E. W. Stanyforth.

68 SPOON, WITH FLAT HANDLE AND CIRCULAR TOP, ON WHICH IS ENGRAVED A SKULL.

On the front of the stem is engraved the legend "LIVE TO DIE," on the back, "DIE TO LIVE."

Maker's mark, "I . P".

Hall mark, York, 1661.

Lent by Mr. E. W. Stanyforth.

69 SPOON, WITH FLAT HANDLE, SQUARE TOP, AND RAT TAIL AT BACK.

Initials on back of stem, "I. F. E".

Maker's mark, "I I" above a cinquefoil.

Hall mark, London, 1665.

Lent by Mr. E. W. Stanyforth.

70 SPOON, WITH FLAT HANDLE, CLEFT AT THE TOP.

Of the shape termed "pied de biche." Initials on back, "M K" and rat tail.

Maker's mark,

Hall mark, London, 1673.

Lent by Mr. E. W. Stanyforth.

71 SPOON, OF SMALL SIZE, WITH FLAT HANDLE, CLEFT AT THE TOP.

With rat tail at back, and initials "W. F. M."

Hall mark, London, 1674.

Lent by Mr. E. W. Stanyforth.

72 SPOON, FLAT HANDLED, CLEFT AT THE TOP.

Decorated with die struck work of a cherub's head terminating in an acanthus leaf. At the back of the bowl is a rat tail, forming the centre of an acanthus leaf.

Maker's mark, "A. K." above a cross with two pellets.

Hall mark, London, 1677.

Lent by Mr. E. W. Stanyforth.

73 & 74 A PAIR OF SPOONS, FLAT HANDLED, CLEFT AT THE TOP.

The fronts are die struck with scroll ornament. At the back of the bowls is a rat tail similarly decorated. Initials, "B. C."

Hall mark, London, 1680.

Lent by Mr. S. E. Kennedy.

75 SPOON, FLAT HANDLED, CLEFT AT THE TOP.

The front is decorated with die struck ornament of scrolls. At the back of bowl is a rat tail similarly decorated. Initials at back, "A. X. G."

Maker's mark, "E. D."

Hall mark, Cork, with the word "sterling."

Lent by Col. H. Malet.

76 SPOON, FLAT HANDLED, WITH SMALL CLEFTS AT TOP.

Decorated with a die stamped ornament; the back of the bowl is similarly decorated.

Maker's mark, "E. H." between a crown and a crescent.

Hall mark, London, 1682.

Lent by Mr. E. W. Stanyforth.

77 SPOON, VERY SMALL.

With top cleft in the form of an acanthus leaf. The rat tail at back is quite plain.

Maker's mark, an anchor.

Hall mark, London, 1686.

Lent by Mr. E. W. Stanyforth.

78 SPOON, GILT, FLAT HANDLED, WITH CLEFT TOP,

Which is decorated back and front with an engraved acanthus scroll. The rat tail at back forms the centre rib of an acanthus leaf. Initials, "M. C".

Maker's mark, "R. M."

Hall mark, London, 1691.

Lent by Mr. E. W. Stanyforth.

79 SPOON, FLAT HANDLED, WITH SMALL CLEFT AT TOP.

Plain rat tail at back, and initials "E. B". Maker's mark, "T. O."

Hall mark, London, 1697.

Lent by Mr. E. W. Stanyforth.

80 to 91 SIX SPOONS WITH APOSTLE TOPS, VIZ.: ST. ANDREW, ST. SIMON, ST. PHILIP, ST. MATHIAS, ST. BARTHOLOMEW, ST. MATTHEW.

The bowls are long in shape, and the names of the above apostles are engraved on the stems of the spoons thus: "Sanctus Andreas Apostolus." On the back of the bowl are the initials "MC" and the weight of each spoon, which averages 2 oz. 3 dwt.

Maker's mark, a heart.

Hall mark, London, 1524.

SIX SPOONS OF A LATER DATE, EVIDENTLY MADE TO COMPLETE THE ABOVE SET, WITH THE APOSTLES ST. PAUL, ST. JAMES THE GREAT, ST. JAMES THE LESS, ST. PETER, ST. THOMAS, AND ST. JOHN.

Their names are engraved upon the stem in a similar manner, and the initials "MC" and the weight of each spoon is engraved on the back of the bowl.

Maker's mark, a star in a crescent.

Hall mark, London, 1553.

The twelve spoons were presented by King Charles II. to Martha, wife of Sir Robert Clayton, Bart., Lord Mayor of London. The initials "MC" on the back of each spoon are those of Dame Martha Clayton.

Lent by Sir Samuel Montagu.

FOREIGN SPOONS.

92 SPOON, GILT.

The handle is three-sided, and finishes in a bulbous top decorated with four fleurs-de-lis on long stalks. At the junction of the bowl with the stem is a small

bas-relief of the Virgin and Child. The bowl bears the inscription, "IHESUS CRISTUS," with the letter "I" for Jesus in the centre of the legend.

Northern Europe, *circa* 1500.

Lent by Mr. J. E. Taylor.

93 SPOON, GILT, WITH TRIANGULAR HANDLE.

The handle is three-sided, with a strong rib down the front, terminating at the junction of the bowl and stem in a niche, in which is the Virgin and Child. In low relief round the inside of the bowl is the legend, "Ego sum via veritas et vita," with representation of the Deity in a circle at the centre. At the back of the bowl is engraved the date "1508."

Northern Europe, *circa* 1500.

Lent by Mr. J. E. Taylor.

94 SPOON, GILT.

The handle is cylindrical, round which runs a scroll in relief, terminating at its junction with the bowl in an angel with wings. The top is bulbous, with a perforated design of fleurs-de-lis, and surmounted with the head and bust of a man with a cap. At the back is a raised decoration with scalloped border in the shape of a wide rat tail, and below this is engraved the figure of St. Lawrence. On the inside of the bowl are the initials "I.H.S." above conventional fruit and foliage.

Northern Europe, *circa* 1520.

Lent by Mr. J. E. Taylor.

95 FOLDING SPOON AND FORK COMBINED.

The fork fits with sockets into the back of the spoon. The handle terminates with a figure of the Virgin and Child, and is engraved down the front and back with large ovolo decoration. The sides bear the name "FRANCHOISE GAUTIER." Above the folding hinge is a female mask, and the handle, where it joins the bowl, is supported by a female half length. The bowl is engraved on the inside with a vase of flowers. The original cuir-bouilli case is exhibited.

French, beginning of the seventeenth century.

Lent by Mr. J. E. Taylor.

96 SPOON, WITH BALLOON-SHAPED BOWL.

The stem is hexagonal, terminates in female torso with cap, and is joined to the bowl by a cherub's head. The initials "A. E. K" are engraved on the back of the bowl, also the initials "G. T. K" with the date "1658."

Swiss, Brieg, *circa* 1650.

Lent by Mr. T. Whitcombe Greene.

97 SPOON, OF BOXWOOD, WITH HIGHLY DECORATED HANDLE CHASED WITH MASKS AND SCROLLS.

The top is formed of a saint with nimbus bearing a chalice.
German, end of the sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

98 SPOON, WITH BALLOON-SHAPED BOWL.

The stem is hexagonal, terminates in the figure of a priest bearing a chalice, and is joined to the bowl by a cherub's head. Engraved on the front is the legend, "SSO THETE AUCH GOTT WAS WIR WOLTEN." At the back of the bowl is engraved a shield in a laurel wreath.

German, Lüneburg, *circa* 1640.

Lent by Mr. T. Whitcombe Greene.

99 SPOON, WITH BALLOON-SHAPED BOWL AND DECORATED ACORN TOP.

The handle represents a knotted stick, and terminates at the back of the bowl in a short rat tail.

Dutch, Geislingen, end of the seventeenth century.

Lent by Mr. G. F. Laking.

100 FOLDING SPOON AND FORK COMBINED.

The handle terminates with a goat's head, and is slightly engraved down the four sides. A coat of arms is engraved inside the bowl.

German, sixteenth century.

Lent by Mr. J. E. Taylor.

101 FOLDING SPOON AND FORK COMBINED.

The handle terminates in a turned vase, and is engraved on the four sides. The bowl is fashioned from a pearl shell, with an acanthus leaf mount. The original cuir-bouilli case is exhibited.

German, sixteenth century.

Lent by Mr. Max Rosenheim.



CASE F.

ENGLISH PLATE, EXCEPT NOS. 1 AND 2.

I STANDING CUP, CAST AND EMBOSSED, GILT.

The bowl is cylindrical, much expanded and slightly recurved at the lip, and swelled at the base, upon a high stem and wide foot. The lip is chased with elaborate floriated scroll-work and three grotesque masks. Over the cylindrical part is a narrow sunk band, ungilt, and divided by four satyrs' heads in the round, and inscribed in Roman capitals, "Hanibal Alpius patefactis Romam apud Ticin. Treb. et Trasim. Romanorum maxima nobilitavit superavit tandem Cannas clade". A second band at the base of the cylinder repeats the upper one and continues the inscription, "Tempus ad consilium pensandum vincere scis Hanibal Victoria uti nescis minime gessandum reor". Between the two bands and their mouldings, and occupying the cylinder, is a continuous frieze embossed in high relief representing an encounter of Roman and Punic horsemen, with very numerous figures on matted background. The lower expansion of the bowl is hollowed above, and is enamelled in the hollow with scrolled leaves and flowers, vases and birds, in dark green and red, inclosed in four narrow sunk panels, separated by applied four-petalled flowers in silver: the under side is convex, with four elliptical panels, each with two male or female figures symmetrically disposed, the tails very richly foliated and passing into flowers and fruit, on a matted ground. Between the figures the ground is filled in with flowers and fruit, and matted. This extremely rich work is surmounted by a plain narrow band. The stem has a flattened knob in the centre and two high reel-shaped divisions above and below. The knob is decorated with sunk sprays which have been enamelled, and applied acanthus foliage in relief. The projections of the reels have similarly applied leaves, the ground roughened with short horizontal dashes. The reels are decorated with a raised interlacing vine of a type characteristic of German work, and also found elsewhere. The foot is flattened and stepped, the upper convex surface covered by four elliptical panels embossed in high relief, two with sea lions addorsed, and the others with grotesque heads in scrolled foliage. The vertical step is narrow and has four satyrs' heads in the round, applied, and is inscribed, "Augustani aurifabri elaboratum anno nostre salutis". The inscription only occupies half the space, and is undated. Over this and upon the flange are four reclining figures of infant satyrs, applied in the round. Mark, doubtless of Augsburg, within a circle, but almost obliterated. This is beyond doubt one of the finest pieces of its period

extant, and was long known as a Cellini cup when in possession of the Earl of Warwick. The inscription points to Augsburg as the locality, the name of the maker and the date purposely removed.

Height, 12 in. ; diameter, $7\frac{1}{4}$ in. ; of foot, 6 in.

German, middle of the sixteenth century.

Lent by Mr. Pierpont Morgan.

2 LARGE TAZZA, PARCEL GILT, SURMOUNTED BY A FIGURE OF THE EMPEROR VESPASIAN.

The figure wears an elaborate Roman cuirass and a cloak partly detached and fastened on the shoulders by broaches. In his left hand is the sceptre. The name "Vespasianus" is engraved at the feet. This figure stands on a cylindrical base, with rayed disc above, and long ellipses on a band round the centre, placed on a sunk base, moulded and with a guilloche border. The inside of the tazza is entirely occupied by four elaborate scenes of the life of the Emperor, including the siege of Jerusalem, embossed in low relief and sharply tooled. The scenes are divided by classic columns disposed radially from the base. Round the edge is a money-pattern border, embossed. The stem commences with a large disc supporting the dish, and embossed with a guilloche. Below is a vase surmounted by four scrolled brackets, which support the disc. It has four satyr's head handles embossed in high relief, with swags of fruit between; the vase stands upon a disc, with ovolo border. The foot is a depressed cone embossed in three stages: the upper pyramidal with swags of fruit; the centre convex with satyrs' heads and swags of fruit; and the lower, also convex, has shields of grotesque heads, masks, fruit, and strap-work, divided by four circles with male heads in very high relief, framed in scrolled strap-work. The foot finishes with mouldings, plain and matted. This is said to be one of a set of twelve tazzas commemorating the twelve Cæsars, which was dispersed soon after 1872. Augsburg work. Mark, a small oval, indecipherable.

Height, $16\frac{1}{4}$ in. ; diameter, 15 in.

German, seventeenth century.

Lent by Mr. Pierpont Morgan.

3 STANDING CUP, GILT.

The bowl is cylindrical, the lip plain, the rest embossed. The design consists of three elliptical medallions with figures, illustrating the story of Tobias; between these are half-length angels, with wings extended horizontally, bearing shields charged with the City Arms, the arms of the Haberdashers' Company, and those of the donor. Above the medallions are masks, and below cherubs, with linen swags passing from one to the other, and groups of fruit above. A strap-work border finishes the base. The stem is balustered, with two radiating discs edged with balls, and a vase-shaped and engraved knop between. The foot

risers considerably, and is embossed with acanthus leaves and a fine strap-work border below, finishing in twosteped and one sunk borders of ovolo, egg and tongue, and acanthus. Round the plain rim is pricked: "The Guift of Thomas Juatt : Deceased An^o Domⁱ 1629." Marks, "London" and "R. B" above a quatrefoil.

Height, $13\frac{1}{4}$ in. ; diameter, $4\frac{5}{8}$ in.

English, 1629.

Lent by the Haberdashers' Company.

4 & 5 A PAIR OF STANDING CUPS, GILT.

The bowls, conical, are covered with a granulated surface leaving a plain band at the top and bottom ; on the upper band is engraved "The Guift of Thomas Stone Esqre" ; on either side of the cups are engraved the crest and coat of arms of the donor. The stem is of plain baluster shape save for a beaded ring terminating in an acanthus ornament and flowers. The base is decorated with a granulated surface and two plain bands. Marks, "London" and a star above a roundel.

Height, $11\frac{1}{2}$ inches.

English, 1649.

Lent by the Haberdashers' Company.

6 COVERED EWER, GILT.

The cover is flattened and stepped, moulded round the edge, surmounted by a circular knob upon a disc of arabesqued open strap-work on matted ground. The conical body is divided horizontally into two halves by a salient moulding, plain above, with smooth, lightly embossed acanthus leaves, known as "cut card," under simple engraved arches with a scalloped edge. The handle is tapering, moulded, and finishing above in a scroll and acanthus leaf, recurved for the attachment to the thumb-piece, which is moulded. The spout is small, covered above and fluted beneath. The stem is short, with a flattened knop, on a low moulded and stepped base. On the front are the Royal Arms and "WM" (W and M joined) and "R". Marks, "London" and "F G" above a pellet in shaped shield, for Francis Garthorne.

Height, $9\frac{1}{2}$ inches.

English, 1690.

Lent by Her Majesty Queen Victoria.

7 CYLINDRICAL SALT ON PEDESTAL, GILT, OF LARGE SIZE.

Above the cylinder is a widely overhanging cornice, convex and moulded ; the plinth repeating the same form reversed. On the flat of the cornice is inscribed, "The Guift of S^r Hugh Hamersley K^t and Alderman of London 1636." The mouldings are enriched with ovolo and other borders. The convexity is

embossed with a rich scrolled acanthus border with leaves and flowers, on a ground of dotted lines. The cylinder is embossed with a landscape comprising figures of Adam delving and Eve nursing one of her children. A second scene represents a nearly nude figure of a ploughman, with a primitive plough formed of a tree trunk, and an ox, a youth standing by with a goad. On the convexity of the foot are scenes of patriarchal life in a continuous band. Separating the drum from the cornice and plinth are two elaborately worked cords, applied. Marks, "London" and "T. W" above a cinquefoil on shaped shield. Figured in Cripps' "Old English Plate," 6th ed., p. 274, No. 52.

Height, $8\frac{1}{8}$ in.; diameter, $6\frac{1}{8}$ in.

English, 1595.

Lent by the Haberdashers' Company.

8 A COMPANION EWER TO NO. 6.

Engraved with "A. R." and Royal Arms. Marks, "London" and "G G" in shaped shield, for George Garthorne.

English, 1696.

Lent by Her Majesty Queen Victoria.

9 CHALICE, PATEN, AND SPOON, GILT.

The bowl is cylindrical with slightly recurved lip, plain above, and embossed on the lower half with cherubs' heads, with ribbons tied in bows above from which depend large bunches of fruit on a matted ground. The stem is balustered and vase-shaped, the vase chased with acanthus leaf ornaments standing on a rayed table. The foot is trumpet-shaped upon a bold convex acanthus border, on matted ground. Marks, "London" and "R.I." in shaped escutcheon.

Height, $10\frac{1}{8}$ in.; diameter, $5\frac{1}{2}$ in.

The paten has a richly-worked border of converging acanthus leaves, on a low and small trumpet-shaped foot also decorated with acanthus. The marks are identical.

Diameter, $7\frac{1}{8}$ in.; height, $1\frac{1}{2}$ in.

The spoon has an oval bowl, and is rat-tailed with long flattened handle, fiddle outline, engraved on both faces with foliated scrolls on hatched ground. Marks, "L. I." between six pellets and a fleur-de-lis.

Stated in Evelyn's Diary to have been presented by Sir Robert Geere.

English, 1683.

Lent by the Rector and Churchwardens of St. James's Church, Piccadilly.

10 MACE, SILVER GILT.

With plain shaft, divided by rings into four sections, globular foot-knob inscribed, "The guifte of John Sadler citizen and grocer of London 1632", and

with the town arms on the button. The head is divided by caryatides into panels containing alternately the arms of St. George and the Irish harp. The whole is surmounted by a crown of the time of the Commonwealth, with the motto, "The freedom of England by God's blessing restored", but the date 1653 has been altered to 1660. The original cushion and acorn have been replaced by the Royal Arms and supporters. The only marks are those of the makers, a shield with the monogram "F" and another with a seated hound.

Length, 2 ft. 6 $\frac{1}{2}$ in.

English, seventeenth century.

Lent by the Mayor and Corporation of Stratford-on-Avon.

II MACE, SILVER GILT.

With plain shaft, divided by bosses into three unequal lengths, and surmounted by a cup-shaped vase-head with royal badges divided by caryatides. On the top is a royal crown. Both shaft and head bear the London hall-marks of 1757-58. Mr. St. John Hope, from whose description of the maces these notes are abridged, thinks that parts of the stem may belong to a mace given by Richard Quiney in 1632.

Length, 2 ft. 5 $\frac{1}{4}$ in.

English, partly seventeenth century.

Lent by the Mayor and Corporation of Stratford-on-Avon.



CASE G.

ENGLISH SILVER, EXCEPT NOS. 2 AND 6.

1 SILVER TABLE, OBLONG, FROM WINDSOR CASTLE.

Embossed, standing upon four spirally twisted legs on ball feet, connected near the base. The upper surface overhangs considerably, and is covered with plates of silver embossed with floral designs of tulips and acanthus in high relief. In the centre is the cypher of Charles II. under a royal crown festooned with laurel leaves and surrounded with acanthus and tulips. The whole is bordered with separate plates of silver having a running design of acanthus and small escutcheons, with foliated designs at the four angles.

The frame beneath is vertical and is decorated with festoons of fruit and scrolls of acanthus, with border of laurel leaf.

The four supports are spirally twisted columns, imitating turned wood, with Corinthian capitals, and rings of laurel leaf at the base, and acanthus below. They are connected by a horizontal piece with semicircular curving ends forming a stretcher, the whole decorated with scrolls of acanthus. The feet consist of balls with acanthus decoration, now supported on brass castors. Marks, none.

Height, 2 ft. 10 in.; top, 2 ft. 6 in. by 2 ft. 4 in.

English, *circa* 1670.

Lent by Her Majesty Queen Victoria.

2 SILVER TABLE, OBLONG, FROM WENTWORTH CASTLE, ON CENTRAL SUPPORT.

The upper surface is covered with five plates of beaten silver; the centre bearing a large oval design representing a recumbent male figure in Roman armour, accompanied by a female figure and amorini bearing garlands. In the background is a mountainous landscape, with trees, and children in a boat. The four surrounding plates each contain a small circular medallion; the field being decorated with floral work, embossed in high relief and chased; this floral work incloses on the left side the bust of a man, bearded, wearing a helmet and breastplate; and on the right side the bust of a woman also wearing a plumed helmet. The upper circular medallion on the left side represents a cupid seated holding a shield and spear: the lower a cupid seated with a casket of jewels. The upper medallion on the right side represents a cupid seated wearing a helmet, and holding in his right hand a cup of wine, while his left holds a distaff: the lower a cupid seated blindfolded, with an arrow on his right hand and a flaming

heart on the other. The whole is surrounded with an outer frame of gadroon work, and an inner beaded border.

The top rests on four bracket-like supports, branching from a massive pedestal in form of a vase, covered with beaten silver, forming shell patterns and garlands of flowers, fluted work, with gadroons and numerous embossed borders and mouldings. The pedestal is supported by four scrolled pieces connected with the feet, which rest upon four large fluted and beaded spheres. Marks, "Augsburg" and "H. S. F" in a circle.

Height, 2 ft. 8 in.; top, 3 ft. $5\frac{1}{2}$ in. by 2 ft. $5\frac{1}{2}$ in.

German, end of seventeenth century.

Lent by Mr. T. Vernon Wentworth.

3 STAFF OF A CONSTABLE OF THE TOWER.

The head is spear-shaped; in the centre a figure *à jour* in a cavalier's costume bearing the staff; surrounded by a framework of martial emblems, comprising drums and musical instruments, halberds and morning stars, surmounted by a plumed burget, with ear pieces. Below are cannon and powder flasks and a shield charged with the family arms. The socket is surmounted by a knop, the whole chased with acanthus leaves in flat relief.

This staff belonged to James Compton, third Earl of Northampton, who fought for Charles I. at Edgehill, was wounded at Hopton Heath where his father, Spencer, second Earl, was killed. He commanded the cavalry at the first battle of Newbury, etc. After Charles I.'s death he lived in retirement until the Restoration, when he took part in the entry of Charles II. through the city of London. He was appointed Lord Lieutenant of Warwickshire in 1660; Custos Rotulorum of Northants in 1671; Privy Councillor in 1672. On June 25, 1675, he was appointed Constable of the Tower of London and Lieutenant within the limits and hamlets of the same, and the staff is his staff as Constable of the Tower. He died in 1681. The arms of his second wife Mary, daughter and heiress of Baptist Noel, Viscount Campden, are on the staff.

Length of head, $14\frac{1}{2}$ inches.

English, *circa* 1675.

Lent by the Marquis of Northampton.

4 GREAT MACE, OF SILVER GILT.

It consists of a slender shaft with three plain sections divided by knops with an egg-and-tongue pattern, and terminating in a pear-shaped foot-knob chased with long lobes with a scale pattern between. The head, which is supported by eight brackets with heads of griffins, is divided by armless caryatides with baskets of fruit on their heads, into four panels containing the royal badges, each between two masses of fruit. The crown that surmounts the mace is of unusually good

workmanship, with crocketed arches carrying the orb and cross, rising from a coronet of crosses and fleurs-de-lis. Below the coronet is a band studded with small roses, harps, thistles, portcullises, and fleurs-de-lis, all in relief. On the cap, within a beaded circle inclosed by a laurel wreath, are the royal arms, etc., beautifully chased, with the initials "C. II. R." On the lower end of the mace are the City arms in relief.

Length, 3 ft., 11½ in.

The greater part of the mace seems to be of the first half of the seventeenth century; the head is mostly temp. Charles II.

English, seventeenth century.

Lent by the Mayor and Corporation of Chichester.

5 OAR, SILVER GILT.

On one side of the blade are the arms of France modern and England quarterly, on an oval cartouche surmounted by a crown between "E. R."; and with a rose; a ship in full sail with a shield of the town arms on the mainsail; and an anchor. The other side bears an oval shield of the town arms, with crest, a man couchant on a woolpack, and supporters, two mermaids, with the date 1725. The square part of the shaft is engraved with scroll-work and foliage. Hall marks: "London 1725-6"; maker's mark, a crowned "P.", for Benjamin Pyne.

The oar mace of Boston. The original Elizabethan mace appears to have been entirely re-made in 1725. An inscription records the sale of the present mace and its presentation to the present owner.

Length, 3 ft. 2½ in.

English, 1725.

Lent by Earl Brownlow.

6 NEF, UNGILT.

In three pieces, detached from each other; namely, the deck and rigging, the hull, and the spice box in compartments. The deck is in one plane, slightly curved, engraved with patterns of flowers on pounced background divided by strap-work. There are two masts, schooner-rigged, in full sail, the sails corded diagonally; double crows-nests, surrounded by open-work balustrades with men within. There are six cannon on the deck, piled shot, a capstan, and many sailors and others in quaint costume. The hull is surrounded by a beading. Below is a border *à jour*, comprising three oval medallions with Bacchic subjects, divided by sea horses with spiral tails, scaled and floriated. Below this is embossed Venus rising from the sea, and attended by tritons and nymphs of the sea. On the reverse is Venus attended by cupids, with sea and landscape

background. The whole is supported on a carriage, the wheels with spokes of filigree work, and the body with reliefs *à jour* of a nymph and youths on dolphins on one side, and a goddess on a sea lion and a river god. In the interior of the ship is a box in compartments with hinged covers, engraved with various mythological subjects. Marks, the pine-apple of Augsburg, and three hearts in an octagon.

Height, $18\frac{1}{2}$ in. ; length, 17 in.

German, late seventeenth century.

Lent by Mr. T. Vernon Wentworth.

7 & 8 ANDIRONS, A PAIR, GILT.

The upper parts composed of rectangular pedestals with gadroon ornaments at top and base, on which stand children carrying baskets on their heads, filled with flowers. The lower parts scrolled and embossed with acanthus foliage and palm leaves, surmounted by an escutcheon bearing the cypher of William IV. under a royal crown. On the sides are grotesque masks from which fall cordons of acanthus husks. The whole resting on ball feet, flattened with gadroon ornaments round the upper part. Marks, "London" and "W M" in monogram.

Height, $16\frac{1}{4}$ inches.

English, 1696. The figure and pedestal and escutcheon of the time of William IV.

Lent by Her Majesty Queen Victoria.

9 A LARGE PILGRIM FLASK, OF THE TIME OF GEORGE IV.

Made by Rundle and Bridge, probably a copy of a seventeenth-century design.

Lent by Her Majesty Queen Victoria.

10, 11, & 12 SET OF THREE JARS AND COVERS, ELLIPTICAL, FROM KNOLE.

The cover is a dome, with twelve long ellipses, bossed out and burnished, separated by pendants of laurel on matted ground, an acanthus rosette on the somewhat flattened surface above surmounted by an artichoke knob. Round the margin of the cover are hanging festoons and pendants of fruit *à jour*, most of them broken away. The jar has a relatively narrow neck, everted, with twelve sunk ellipses alternating with pairs of husks reversed, a ball between them. Environing the neck is a radiating border of acanthus, and below occupying the shoulders of the vase is an enriched border with four portrait medallions in laurel wreaths, separated by large swags of fruit on a matted ground. The rest of the jar tapers towards the base and is embossed with twelve long convex ellipses pointed above, and burnished, separated by stems clothed with leaves and bearing

large flowers. These rise from a border of acanthus over a cabled base. Unmarked.

Height of the smaller jars, $14\frac{1}{2}$ in. ; diameter, $8\frac{1}{2}$ in. ; height of the centre vase, $17\frac{1}{2}$ in. ; diameter, 11 in.

English, *circa* 1690.

Lent by Lord Sackville.

13 & 14 PAIR OF JARS AND COVERS, FROM KNOLE.

The cover is domed, embossed with radiating acanthus leaves on a matted ground, surmounted by a knob formed of a fruit with leaves. The neck is cylindrical with reversed acanthus. On the shoulder is a large ovolo of sixteen divisions, repeated inversely round the base. The space between is filled by garlands and cornucopiæ of fruit, flowers, foliage, and acanthus leaves on a matted ground. Marks, none. Figured in Cripps' "Old English Plate," 6th ed., p. 343, No. 106.

Height, $10\frac{1}{2}$ in. ; greatest diameter, $6\frac{3}{4}$ in.

English, *circa* 1690.

Lent by Lord Sackville.

15 & 16 PAIR OF SCONCES, OVAL.

The embossed back is in high relief and represents two angels meeting and holding a basket of fruit, upon which stands an eagle with expanded wings. The angels each rest a foot upon a scrolled bracket merging into an acanthus leaf. In the centre between them is a laurel wreath tied by ribbons, surmounting a shield and crest, bearing the arms of West. Below are two cupids, with sashes over one shoulder tied in a large bow, holding pendants of fruit, and between them a lion's mask foliated, to the mouth of which the light holder, a scrolled bracket with tulip nozzle, is fixed by two nuts and screws. The silhouette is irregular, formed by the tips of wings, acanthus leaves, etc. Marks, "London" and "W A" with an anchor in a shaped escutcheon, for Joseph Ward.

Height, 12 in. ; width, $8\frac{1}{2}$ in.

English, 1700.

Lent by Mr. F. H. Woodroffe.

17 & 18 PAIR OF SCONCES, ELLIPTICAL, FROM KNOLE.

At the top is a basket of fruit, supported by two seated cupids, a fold of drapery passing over the knees, between them depending a floral garland. They are seated on scrolled brackets with acanthus leaves, from which are hanging two garlands of fruit and foliage on either side of a plain escutcheon within a laurel wreath, to which has been attached by screws and nuts in one case the coat of arms, cast, of the Earl of Dorset, and in the other the monogram "F. C."

between palm branches and under a coronet. Below the centre, the design is continued with garlands of fruit and acanthus work. The candle holders are scrolled brackets, cast with a good deal of acanthus foliage. The silhouette is indented, formed of the wings and parts of acanthus leaves. There are no marks.

Height, $14\frac{1}{2}$ in. ; width, 10 in.

English, *circa* 1690.

Lent by Lord Sackville.

19 SCONCE, ESCUTCHEON SHAPED, FROM KNOLE.

Under an earl's coronet is an escutcheon of arms, of the sixth Earl Sackville impaling those of his second wife, Lady Mary Compton. On either side are two scrolled brackets merging into acanthus leaves, and below is a grotesque mask, to the mouth of which is affixed the light holder, a scrolled bracket and tulip nozzle. Mark, "S. T." surmounted by a coronet.

Height, $9\frac{1}{2}$ in. ; width, $7\frac{1}{4}$ in.

English, *circa* 1690.

Lent by Lord Sackville.

OUTSIDE CASE G.

20 & 21 PAIR OF GUÉRIDONS.

The top of the pedestal is sunk and plain, with a raised border of cabochons and rosettes, and a heavy gadroon beyond. The pedestal is balustered and vase-shaped in many stages, fluted members alternating with richer embossings of acanthus, laurel, lotus, and honeysuckle. The foot is large, the centre rising and fluted, the outside domed and very boldly embossed with roses and other flowers garlanded and in high relief, with a gadroon border beyond. The whole rests upon three flattened spheres, their upper sides gadrooned. Marks, "Augsburg" and "A. B." with a star, for Albrecht Biller, died 1720.

Height, 2 ft. $7\frac{1}{2}$ in. ; diameter of base, 17 in.

German, end of seventeenth century.

Lent by Mr. T. Vernon Wentworth.



CASE H.

MEDIÆVAL SILVER.

The contents are lent by Sir Samuel Montagu.

I CHALICE, PARCEL GILT.

The hemispherical bowl and trumpet-shaped stem and foot are plain but perfect specimens of hammered work. Immediately beneath the bowl is a rich open-work knop with a plain collar and beaded border repeated above and below. The upper and lower surfaces of the knop are occupied each by three interlacing dragons of the finest character and well adapted to the spaces to be filled, and between these, separated by beadings, is a foliated ornament of thirteenth-century design. The foot has a slightly hollowed sloping base inscribed " + . + . F . BERTINVS . ME . FECIT . + . + . A° . MCCXXII . + . AD . HONOREM . B . MARIE . VIRGINIS." Gilding is confined to the inside of the bowl (but carried over the outside edge to the depth of about a quarter of an inch), to two bands above and below the knop, and the inscription. The extreme richness of the knop contrasts most admirably with the perfect plainness of the bowl and foot.

Height, $7\frac{1}{2}$ in. ; diameter of bowl, $5\frac{1}{2}$ in. and of foot, $5\frac{1}{4}$ in.

From the Heckscher Collection.

French, 1222.

2 THE RODNEY CUP AND COVER, OF MAZER SHAPE, BUT ENTIRELY SILVER GILT.

The cover is half-melon shape, surmounted by a small drum with flat top engraved with the Rodney arms. The cup, also of melon shape, has a high cylindrical neck, concealed by the cover, and a low sexafoil foot. It has a broad and massive-looking handle attached to the bowl, and projecting from it, at first at a slight angle, but curving upwards into a broad pointed scrolled end. There are four finely beaded borders and thin mouldings separating the different regions. It was probably made for Sir J. Rodney, Kt., c. 1512, and had remained in the possession of his family until a recent date. Marks, none. Figured in Cripps' "Old English Plate," 6th ed., p. 265, No. 43.

Height, $6\frac{1}{2}$ in. ; diameter, $4\frac{1}{2}$ in.

English, sixteenth century.

3 CUP OF LOW TAZZA FORM, MASSIVE AND GILT.

The bowl has plain vertical sides, with an inscription on dotted ground, "*Soli Deo honor et gloria*," each word divided by a fruit, the last distinguished by a fruit with foliage. The curve of the bowl is faceted into five horizontal bands by the hammer. A cable moulding conceals the junction of the plain broad and trumpet-shaped stem, seated on a low moulded circular base, enriched with delicate bead and string ornament. A similar cup in St. Mary's, Sandwich, has been used for the communion. Marks, "London," and a monogram undecipherable. Probably both these cups originally had covers and were used as receptacles for unconsecrated wafers.

Height, $3\frac{3}{4}$ in. ; diameter, 5 in.

English, 1500.

4 SAUCER-SHAPED BOWL, WITH A BORDER OF EXTREMELY DELICATE INTER-LACING VINE PATTERN SCROLL-WORK, GILT, FIXED TO THE OUTSIDE BY SIX ROSETTE-HEADED RIVETS.

On the under side of the bowl is an engraved shield, apparently contemporary, with the arms of Jean Sans Peur, Duke of Burgundy. The mark is a minute shield with a fleur-de-lis and "D" on the upper half.

Diameter, $6\frac{1}{2}$ in.

French, about 1400.

5 MAZER OF MAPLE WOOD MOUNTED IN SILVER GILT.

The band is plain with a very minute border of quatrefoils above and of foliated ornaments below, with plain mouldings. The bowl is held by a scalloped and engraved fret. The central boss bears a Tudor rose surrounded by leaves, plain mouldings, and a radiated scallop border. Marks, "London," and a maple leaf.

Height, $2\frac{1}{2}$ in. ; diameter, $5\frac{1}{4}$ in.

English, 1510.

6 MAZER ON FOOT, THE BOWL OF BROWN SERPENTINE, APPARENTLY CONTEMPORARY, THE MOUNTS GILT.

The band is plain between minute beaded borders and mouldings. The fret is leaf-shaped, finely indented at the point. The upper surface of the foot has lobes, spirally disposed upon a finely beaded and moulded base.

Height, 4 in. ; diameter, $6\frac{1}{2}$ in.

English, sixteenth century.

7 DOUBLE MAZER WITH HANDLES.

The two bowls identical, of hard wood, not maple, and depressed gourd shape. The rim is plain silver gilt, seated on a half round ring engraved with a design of branches and thistle leaves on a hatched background and finishing with a minute cable. The foot is pierced with a lozenge design filled with quatrefoils, also between two minute cable borders. The wood is held by a scalloped fret without engraving. The broad wooden handle curves upwards and is continued, in silver gilt, almost to a point, engraved with thistle ornament, on hatched ground on two lateral faces, but in outline only above. The handles are united to the rim by a band. Underneath the foot is a raised cinquefoil with a medallion of blue translucent enamel, with silver leaves on either side of a shield, charged with three aquatic birds in bright red enamel. Mark, three pellets on a shield. From the Heckscher Collection.

Height of the mazers joined, 8 in. ; diameter, 6 in.

8 CHALICE, GILT.

The bowl is plain and conical, the stem hexagonal, engraved with foliage and architectural ornament on alternate faces. The knop is worked on two faces with hollow spiral scrolls separated by engraved foliage ; the lozenge-shaped studs between have traceried ornaments in basse-taille enamel, alternately of translucent blue and green. The foot is indented and octagonal, the base sloping outward with a lozenge ornament in relief. On the surface of the foot, in Gothic letters on lined background, is inscribed : "ANNO DOⁱ M^o CCCC^o LXXXX^o IIII THOMAS DE BVRGO ET GRANMAHYMALLE ME FIERI FECERVNT . Ihs," with a trefoil leaf below the stroke of the h.

Height, $8\frac{1}{4}$ in. ; diameter of bowl, $4\frac{1}{4}$ in. and of the foot, $6\frac{1}{2}$ in.

English, 1494.



CASE I.

ENGLISH PLATE.

1 ROSE-WATER DISH, PARCEL GILT.

The rim is nearly flat, bordered with a narrow sunk pattern of quatrefoils and rams-horns, gilt and between two roll mouldings. Inside this is a broad band engraved with a triple interlacing strap border and arabesque scroll-work gilt. This is connected in four places by a buckle-shaped ornament embossed in relief on plain ground; in the centre of this ornament is a goat's or a lion's head alternately on a strap with bosses to represent jewels *en cabochon* on a dotted ground bearing four cinquefoil rosettes. The hollow of the dish is plain, with four engraved vandyked strap-work ornaments. The central part is raised and gilt, embossed with three buckle ornaments corresponding with those of the rim, and connected by narrow straps and narrow cross-piece, united by a small central boss, the four spaces filled with fruit on a pounced ground. Four engraved vandyked strap ornaments project into the plain curving surface of the dish, alternating with the similar engraving projecting from the buckles on the rim. The boss or print is considerably raised, and bears an engraved disc with the arms of the Leigh family of Lyme enamelled in proper heraldic colours. This is inclosed by an embattled ornament, below which is a projecting egg and tongue ornament, separated by a vertical region with horizontal lines and small band of circles from a second projecting egg and tongue border forming the base. The balance of the rich repoussé work gilt, and the plain silver surfaces, connected by parcel gilt engraving, is extremely fine. Marks, "London."

Diameter, $17\frac{1}{2}$ inches.

English, 1556.

Lent by Lord Newton of Lyme.

2 THE COMPANION EWER, COVERED, OF BEAKER SHAPE, WITH NARROW ANGULAR SPOUT.

The cover is domed in two stages, surmounted by a raised disc with the Leigh arms enamelled on a shield on translucent green ground. The embossing of the cover with buckle ornament and fruit on pounced ground resembles that of the central part of the dish, and is surrounded by an egg and tongue moulding and a narrow plain region. The thumb-piece is formed of a grotesque head with horns and drapery. The body of the ewer has around the rim an engraved

border of scroll-work divided into panels by interlacing bands. A central band contains the embossed buckle ornament of the cover with the engraving repeated, both these borders being continued across the steeply angular spout, which commences far down the beaker-like body. The spout is covered at the top, the cover pierced with a trefoil. The handle is S-shaped, engraved with the strap ornament. The base of the ewer is expanded, and contains circular bossings with single fruits in strap frames between. Above and below are very narrow borders with St. Andrew's crosses and pellets. The stem is plain and reel-shaped; and the foot domed with three buckle ornaments divided by groups of fruit, finishing with a small egg and tongue and scallop. Marks, "London" and a black-letter *r*.

Height, $10\frac{1}{4}$ inches.

English, 1574.

Lent by Lord Newton of Lyme.

3 STANDING CUP AND COVER, GILT.

The cover is a flattened dome, edged with an ovolo flange, decorated with four oval medallions in strap-work frames, bearing figures of victorious warriors in Roman costume, holding flags and seated on trophies of arms; between them a cherub, with garlands and fruit on dotted background. It is surmounted by a reel-shaped pedestal decorated with an ovolo with Tudor roses between two projecting ovolo borders; the top domed, and embossed with fruit and masks. The vase standing upon it is also richly worked, with three dogs'-head-term bracketed handles, terminating above in a statuette of Hercules, nude, except the lion's skin over his shoulders. The cup is bowl-shaped above, engraved with a complicated design of scrolls, with monsters' heads, straps and jewels, a seated cupid between; this design is repeated four times. Below this the cup becomes cylindrical, with three embossed medallions of Jupiter, Diana, and Venus in strap-work frames, connected by a cherub, with garlands of fruit above and below. A half-round ovolo and sunk pellet border finish the cylindrical region at the top and the bottom. The cup again expands below twice, the upper expansion with three salient lions' heads and medallions of sea monsters, with strap and fruit between, and the lower merely gadrooned. The stem consists of a vase, the neck balustered, with enriched borders, the central one of lozenges and Tudor roses: the vase repeating the dog's-head handles of the vase on the cover, with the addition of three hippogriffs between them, on scrolls, over lions' masks. The reel-shaped pedestal of the stem below the vase is decorated with several tiers of ovolos, etc., and has three scrolled dolphin supports. The foot is a flattened dome, like the cover, with medallions of Mercury, Mars, and Diana reposing, in strap-work frames with cherubs and fruit between. The base finishes in an ovolo and mouldings.

As a specimen of its period this cup is most interesting. The style is founded

on that of the best German masters of a date thirty years antecedent. The execution of the design and detail of the decoration approaches that of the finest period of the Renaissance. Described in "Cambridge Plate," page 33, plate xii. Marks, "London" and a trefoil in an irregular oval.

Height, $24\frac{7}{8}$ in.; diameter at lip, $6\frac{3}{4}$ in.; weight, 92 oz. 4 dwt.

English, 1616.

Lent by St. John's College, Cambridge.

4 ROSE-WATER DISH, GILT.

The rim is edged with plain mouldings, and has a broad band of richly embossed work, comprising six medallions framed by winged griffin-terms, with cupids riding upon varied sea-monsters amidst waves, and six winged masks, alternately a cherub and a grotesque. Between the cherubs and the medallions are large bunches of fruit suspended from linen garlands, and between the same and the grotesques are scrolls with fruit. All is sharply embossed with the highest finish upon a matted ground. The sunk part of the dish is deep, and embossed in high relief, illustrating the Triumph of Neptune. The god stands erect with the trident in his car, Amphitrite reclining in front with bow and quiver. Cupid acts as postillion, trailing a flag. In front are several tritons bearing nymphs, interspersed with cupids riding upon dolphins and blowing horns, etc. The water is crisply rendered, and above are clouds, from amidst which numerous cherubs are peeping, and cupids sporting. The raised centre has a radiating pattern of acanthus leaves, finely embossed on matted ground, and the print or boss is constructed precisely like that previously described. It bears a medallion of Christ washing the feet of the disciples, no doubt replacing an enamel of arms which had become damaged. This superb dish was presented to the Corporation of Norwich with the companion ewer, and is inscribed in pricked letters, "*The gift of the Right Hon'ble Henry Howard at the Guild June y^e 16, 1663, In the tyme of John Croshold Major.*" Marks, "London" and "I. V" in a shaped shield over a cinquefoil. Figured in Cripps' "Old English Plate," 6th ed., pp. 286 and 287, Nos. 63 and 64.

Height, $2\frac{1}{4}$ in.; diameter, $17\frac{3}{4}$ in.

English, 1617.

Lent by the Mayor and Corporation of Norwich.

5 THE COMPANION EWER, GILT.

The body is oval below and somewhat flattened above, embossed on one side with a spirited group of figures round a mermaid riding upon a dolphin and bearing a standard formed of a lobster and fish, led by a triton blowing a large conch: in front a cupid riding a hippocamp. On the opposite side are tritons

and hippocamps; below is sea, and amidst the clouds above are cherubs. The body finishes beneath with a laurel wreath and radiating acanthus, and above is an ovolo and cinquefoil border between two projecting ovolos. On the neck in front is a cupid over a shell, and at the back a mermaid between two tritons applied in the round. The spout has been damaged and repaired, with some loss of elegance as a result. The handle is large and richly worked, consisting of a female term winged, over a satyr's mask, her shoulders supported by the back of a twisted dolphin, whose head attaches to the lip of the ewer, which is scrolled and enters the jaws; and finishing below in an acanthus scroll and dolphin head. The neck is short with a projecting ring. The foot is domed, embossed with mermaids, etc., over two projecting ovolos with a border between. Presented with No. 4. Marks, "London," and "I. V." in a shaped shield with a cinquefoil below.

Height, $17\frac{3}{4}$ inches.

English, 1617.

Lent by the Mayor and Corporation of Norwich.

6 PORRINGER AND COVER, TWO-HANDLED, PARCEL GILT.

Standing on ball feet, with a removable outer casing, ungilt, pierced and embossed with elaborate designs of foliage with children and birds. The handles are scrolled with foliage. The cover is to match, with an open-work knob formed of acanthus leaves. Mark, "M K" in a diamond, with a mullet above and below.

Height, with cover, $8\frac{1}{2}$ in.; width, $5\frac{1}{8}$ in.

English, *circa* 1670.

Lent by Mr. S. E. Kennedy.

7 PORRINGER AND COVER, TWO-HANDLED, PARCEL GILT.

On ball feet, with a removable outer casing, ungilt, pierced and embossed with an elaborate design of squirrels, monkeys, and birds amidst acanthus. The scroll handles terminate in infants' heads. The knob of the cover is formed of open-work acanthus leaves. Maker's mark, "T. F" over a mullet within a heart-shaped escutcheon.

Height, with cover, $8\frac{1}{4}$ inches.

English, *circa* 1670.

Lent by the Earl of Carysfort.

8 PORRINGER AND COVER, TWO-HANDLED, PARCEL GILT.

On ball feet, with removable outer casing ungilt, elaborately embossed with children and cupids at play, and monsters issuing out of foliage and flowers. The handles terminate in female heads. The knob of the cover is formed of a fruit in a calyx of acanthus. Mark, "R. O." in beaded oval, repeated twice.

English 1680.

Lent by the Earl of Carysfort.

9 THE MIDLETON CUP, GILT.

The bowl is elliptical, engraved with large scallop shells surrounded by a geometric and arabesqued strap-work, inclosing a four-petalled rosette and the arms of Midelton of Ruthin, inscribed on the strap-work above "Omnia ex Deo mentem non munus Hugh Midelton" on a finely-etched and granulated ground. The stem of the cup is of vase-shape, with a rayed disc immediately below the bowl: the vase with three bracketed handles of winged female terms, and between these three female heads applied. The base rises to meet the stem, and is engraved with acanthus leaves and fruit on a dotted ground, and finishes with two ovolo borders in stages. This cup belonged to Sir Hugh Middleton, sixth son of Richard Middleton, Governor of Denbigh Castle. He was a goldsmith, and two cups manufactured by him out of Welsh silver were presented to the Corporations of Denbigh and Ruthin, and are still preserved. Marks, "London" and "R. S." above a pellet.

Height, $10\frac{3}{8}$ inches.

English, 1599.

Lent by Mr. Hugh Peacock.

10 THE CAMDEN CUP AND COVER.

The cover, a flattened dome, is surmounted by a steeple of four sides, pierced with a geometric pattern, topped by scrolls and a small platform, upon which stands a graceful female figure draped, her right hand upon an oval shield with the arms of Camden. The steeple is borne upon four terminal griffin supports resting on a plinth. The dome is broadly embossed with acanthus leaves, and has a flanged rim with an ovolo pattern. The bowl is a truncated cone, large and deep, the lower part embossed with acanthus to match the cover, the upper part with outline arabesque engraving and the arms of Camden repeated and inscribed "*Gulielmus Camdenus Clarenceux filius Sampsonis pictoris Londinensis Dono dedit.*" The stem is balustered with four scrolled brackets with heads of chimæras and foliage. It rests upon a high foot, produced upwards and decorated with embossing to correspond with the cover and bowl. It is circular at the base, engraved, and with two rows of ovolos. This cup was bequeathed by Camden the antiquary to the Painter Stainers' Company, the inscription being dictated in the will. The hall mark is of the year of his death. The cast parts are unchased. Marks, "London."

Height, $23\frac{1}{2}$ in.; diameter, $5\frac{1}{2}$ in.

English, 1623.

Lent by the Painters' Company.

11 ROSE-WATER DISH, GILT.

The rim is narrow and flat, with an egg and tongue edging between mouldings, and a border comprising four elliptical panels embossed with sea monsters in strap-

work frames, with bunches of fruit in low relief on either side: between each being an engraved circle inclosing a rosette with arabesqued scrolls between. The hollow of the dish bears six sunk ellipses, upon a field of geometric strap-work and foliated arabesqued scrolls, inclosing six circles filled alternately with a scallop shell and a rosette, all burnished on dead ground. The centre is slightly raised and decorated with elliptical panels of sea-monsters, and the fruit and strap-work embossing, omitting the engraved connecting border of the rim. The central boss is of the usual type and in two stages, with ovolo borders; the print or centre is overlaid by a plate with the badge of George IV. as Regent. Marks, "London" and "TIV" over a mullet. Frontispiece to Cripps' "Old English Plate," 6th edition.

Height, $2\frac{1}{2}$ in.; diameter, 19 in.

English, 1595.

Lent by Her Majesty Queen Victoria.

12 THE COMPANION EWER, GILT, OF VASE-SHAPE, WITH HANDLE.

The spout is semicircular, with an applied cast ornament above, like a double row of beading, large and small. The neck is narrow, with two sunk ellipses and two circles of strap-work engraved, containing rosettes on a field of strap-work and arabesques. The junction of the neck with the body of the ewer consists of three mouldings, two convex, the centre perpendicular, of ovolo and diaper designs. Below these on the shoulder runs a band, exactly like that of the dish, of embossed strap-work with bunches of fruit, inclosing three panels also embossed, two with sea monsters, and one with a cherub's head in high relief. The rest of the ewer is similarly engraved to the neck, inclosing three long ellipses in relief. The whole of the ornament is in bright gilding on a matted and sunk ground. The stem is surmounted at its junction with the body by a bold ring chased with a fine diaper; whilst the foot is embossed with sea monsters swimming amidst waves, and finishes at the base with two tiers of projecting egg and tongue moulding, and a border between. The handle is surmounted by a small dolphin applied. On the inside of the lip is a lion's head in relief and the badge of the Prince Regent (George IV.). Marks, "London" and "w c" divided by an arrow.

Height, $14\frac{7}{8}$ inches.

English, 1617.

Lent by Her Majesty Queen Victoria.

13 TAZZA, GILT.

The inside of the bowl is engraved round the edge with a narrow border of arabesqued leaves between two straps, which intersect and give rise to three vandykes. A similar design, also with three vandykes, surrounds the boss or print in the centre, which represents the bust of a warrior in relief on a granulated

ground, armed and wearing a burgonet: on either side of the head a bunch of fruit is attached: a raised ovolo border surrounds this medallion. The stem is trumpet-shaped, engraved in strap-work, with a central projecting ring with deeply incised ornament. The base is convex and boldly embossed with bunches of fruit and flowers surrounded by an egg and tongue moulding. The outside of the bowl is quite plain. Marks, "London" and a hand holding a mallet.

Height, 5 in.; diameter, 6 in.

English, 1579.

Lent by H.R.H. The Duke of Cambridge.

14 A STEEPLE CUP AND COVER, GILT.

The cover is domed and surmounted by a perforated four-sided spire, supported on four female terms on a circular base, with ovolo and other mouldings: the dome embossed in low relief with acanthus and fruits, and an ovolo border. On its flanged edge round the upper part of the bowl are vandykes of strap-work, engraved; the lower part is decorated in a similar manner to the cover. The arms and name of Mildmay Fane are pricked. The stem is of baluster shape with four female terms springing from the knop, and two discs of rays terminating in balls. The foot rises to meet the stem and is embossed and engraved to correspond with the bowl. It stands on a base, with an egg and tongue between two projecting ovolo borders. Marks, "London" and "I. S."

Height, 18 $\frac{3}{4}$ inches.

English, 1618.

Lent by Emmanuel College, Cambridge.

15 THE PEPYS STANDING CUP AND COVER, PARCEL GILT.

The bowl has a deep plain band round the rim, below which is a half-round chased laurel wreath: the rest is overlaid with an outer casing of pierced and embossed work of most rich design, ungilt, introducing winged griffins, amidst foliated scrolls of acanthus, hauettes and teazles, and two rams, being the arms, crest and the supporters of the Clothworkers' Company. This outer casing is continued over the cover, and is also of acanthus foliage, inclosing four escutcheons with the hauettes, teazle, ram, and a griffin. The cover is surmounted by the figure of a sitting ram upon a vase-shaped finial, deeply incised with a laurel wreath, and upon a circular pedestal. The stem is of baluster shape, almost covered with an elaborate design of acanthus, some of the leaves projecting and overhanging the base below the knop. The foot is bossed into four lobes, giving a somewhat quatrefoil outline, overlaid by acanthus leaves, embossed and chased and interlaced with garlands of laurel, surrounding four escutcheons, two of them supported by a horse's and a camel's head issuing from the foliage. The escutcheons are engraved as follows:

L

1. *Samuel Pepys . Admiraltati Angl: à Secretis. & Societ: Pannif; Lond: Mr. an: MDCLXXVII. D.—*

2. *Crest: A camel's head erased bridled, and gorged with a ducal coronet.*

3. *A monogram . S.P. of Samuel Pepys, the letters entirely clothed in foliage.*

4. *The Arms of Samuel Pepys. Sable on a bend or, between two horses' heads erased argent. Three fleurs-de-lis of the field. Mark, "T. G." interlaced.*

Height, 23 in.; diameter of cover, $8\frac{1}{4}$ inches. Figured in Cripps' "Old English Plate," 6th ed., p. 312, fig. 84.

English, circa 1677.

Lent by the Clothworkers' Company.

16 ROSE-WATER DISH, GILT.

The rim is flat with a plain edging and a border comprising three elliptical medallions of sea monsters on waves, and three of bunches of fruit, embossed; connected by an engraved border of foliated strap-work and rosettes, on a pounced ground. The hollow of the dish also bears ellipses of similar sea monsters with rays of the sun and clouds above, and three circles with embossed cockle shells, all bordered and connected by plain straps, interrupted by elongated sunk ellipses: the rest of the field being filled with scrolls of arabesqued foliage and fruit on a pounced ground. Upon the slightly raised centre the panels of the rim are repeated, the intervening engraved work being omitted. The central boss is raised upon two stages of the usual construction with ovolo borders. On it are the arms of Eton College in silver on an enamelled background, with the inscription: "+ EX DONO ADAMI ROBYNS SOCII . A° DÑI MD CXIII." Marks, "London" and "S. O." over a cinquefoil and two pellets on shaped escutcheon.

Height, $2\frac{7}{8}$ in.; diameter, $19\frac{1}{4}$ inches.

English, 1610.

Lent by the Provost of Eton.

17 EWER, THE COMPANION, OF ELLIPTICAL SHAPE, GILT.

The spout is shaped in front, with an applied gadroon edging above. The neck is narrow with two sunk and elongated ellipses, with an engraved arabesque scroll and rosette on a pounced ground between. The junction of the neck with the body of the ewer is composed of three mouldings, two projecting ovolos and the centre flat, of diaper design. On the shoulder runs a broad band, inclosing two elliptical medallions with strap borders, embossed with sea monsters and waves and bunches of fruit between; on a central panel is a cherub's head applied. Below this is the donor's inscription, as set forth on the dish. The rest of the body is engraved with arabesqued scrolls of foliage and fruit on pounced ground, inclosing three circles with Tudor roses in relief, connected by straps

interrupted by four long raised ellipses. The whole decoration is bright upon a dead ground. The handle is engraved with scale-work on the face, and is surmounted by the head of a small dolphin applied, the body attenuated into a minute vertebral column continued a short distance down the centre. The ewer is seated on a flat reel with three ovolo borders, two projecting, over a plain trumpet. The foot is boldly convex, and embossed with sea monsters, shells, and waves. The base is finished with the usual applied ovolo moulding. Marks as on the dish.

Height, $15\frac{3}{4}$ inches.

English, 1610.

Lent by the Provost of Eton.

18 TAZZA, PARCEL GILT.

The inside of the bowl is engraved round the lip with a running scroll border, with leaves of arabesque design in long strap-work panels with zig-zag infilling breaking into three vandykes. This border is again repeated nearer the centre of the bowl. The print or boss in the centre bears a head in profile, wearing a burgonet, in relief on a stippled ground, and surrounded by a raised laurel-leaf border. The outside of the bowl is plain, and bears the motto "Non donum Sed donatorem 16 . I E . 7 1," a merchant's mark above. The stem is trumpet-shaped, both above and below the half-round laurel wreath knop, and is engraved with a geometric strap-work design with sunk ellipses upon a pounced ground. The foot is plain and domed, bordered on the flanged base with the usual Elizabethan egg and tongue moulding. Marks, "London."

Height, $4\frac{7}{8}$ in.; diameter, $6\frac{1}{4}$ in.

English, 1574.

Lent by Mr. W. Jerdone Braikenridge.

19 TAZZA, GILT.

The inside of the bowl is decorated round the rim and round the centre with a narrow engraved border of arabesqued scrolls between straps, each interrupted by four large scrolled vandyke ornaments, extending across and interpenetrating. The ground of the strap-work is filled with dotted lines. The centre is slightly raised, bearing a circular medallion in bas-relief with a portrait bust in profile of a bearded man in Roman costume with crested burgonet on a matted ground. It is surrounded by a pellet and strap border. The outside of the bowl has the same border and vandykes round the rim. The stem is trumpet-shaped above with a prominent half-round ring or knop below, and bears a fine fluted design partly sunk and richly worked. The knop is chased with fruit and laurel leaves. The domed foot is embossed with masses of fruit

and masks on escutcheons, and finishes in a wide border. Marks, "London" and a sloping Roman "A" with pellets.

Height, $5\frac{3}{8}$ in. ; diameter, $7\frac{5}{8}$ in.

English, 1564.

Lent by Mr. J. E. Taylor.

20 TAZZA, GILT.

The bowl is decorated with two narrow engraved borders of arabesqued leaves shaded with lines, between interlacing straps filled in with a denticulation. Three fleur-de-lis-shaped vandykes proceed downwards from the outer border, and three project from a denticulated circle round the slightly raised centre, breaking up the plain surface. The centre has a shaped escutcheon engraved with the arms of Saumarez, "N . S" on either side. Outside the bowl is plain. The stem is richly fluted, trumpet-shaped above and below a central salient ornament, and finishing in a notched beading, on a somewhat raised foot, embossed with panels of fruit between three scroll-like escutcheons bearing masks. The base is moulded and finishes in an ovolo border. Marks, "London" and a sloping Roman "A" with pellets on escutcheon.

Height, $5\frac{3}{8}$ in. ; diameter, $7\frac{1}{4}$ in.

English, 1565.

Lent by Mr. J. E. Taylor.

21 GOURD-SHAPED CUP AND COVER, GILT.

The cover is domed, surmounted by a steeple of three sides, engraved with chevrons, on three scrolled and foliated brackets, surmounted by three dolphins and the figure of a warrior in classic armour bearing a spear and shield. The dome is embossed in low relief with three medallions containing views of buildings in landscapes on matted grounds, between scrolls of strap-work, and a pink with two flowers and leaves conventionally treated. On a plain band round the rim of the cup is pricked the inscription, "The GYFT . OF . SAMPSON . LEYCROFTE . CITIZEN . AND . ARMORER . OF . LONDON . DECEASED . ANO . DOMINI . 1608". The upper part of the bowl repeats the decoration of the cover, the lower part having panels of fruits and vases in which grow plants in flower. Partly obscuring this is a calyx of fretted sheet metal and lightly engraved gilt acanthus leaves. The stem of the cup is formed of the twisted stalk of the gourd at which a small figure of a woodman chops with his axe. The base rises to meet the stem and at their junction is a corresponding calyx of sheet metal acanthus, overlaying other acanthus leaves embossed on a matted ground. The foot is domed and boldly embossed with escutcheons bearing masks of a cherub, lion, female, and

fruit, and finishes with an ovolo border and leafy moulding. Marks, "London" and "IK" above a star in a circle.

Height, $20\frac{1}{4}$ inches.

English, 1608.

Lent by the Armourers and Braziers' Company.

22 STANDING CUP AND COVER OF LARGE SIZE, GILT.

The bowl is cylindrical, engraved with Chinese figures, and the arms of St. John's College with cornucopiæ and plumes of feathers, and the arms and supporters of the Cecils, Earls of Salisbury. The cover is domed, flat-topped, and flanged, engraved with Chinese figures and the arms and crest of James, Earl of Salisbury, between cornucopiæ and plumes. On the top is a concave pedestal with a large overhanging disc, lined round the edge and inscribed "Coll. S^t John Cantab", surmounted by a draped female in graceful attitude holding a fruit in her left and a staff in the right hand. The stem is balustered and somewhat massive, the central member engraved with festoons and fruit. The foot is a low trumpet with Chinese plants engraved, and the inscription "Ex dono Illvstrissimi Iacobi Comitiss Sarisburiæ Vice Comitiss Cranbvrn et Baronis Cecill de Essendine." The donor was admitted a member of the College on the 17th of May, 1682, succeeded as fourth Earl of Salisbury in June, 1683, and died in December, 1694. Below this is an almost plain convex surface on a slight flange. Marks, "London" and "A. H." between a mullet and a crescent above and below on shaped escutcheon.

Height, 22 in. ; diameter of bowl, $8\frac{1}{4}$ in.

English, 1684.

Lent by St. John's College, Cambridge.

23 STANDING CUP, GILT.

The bowl is a truncated cone engraved with a running scroll design clothed with tendrils, leaves and flowers, and circling round four large composite rosettes. Between two of the flowers is a shield of arms, Fuller impaling Berkeley (?). This engraving is edged above by a single, and below by a double guilloche border ; the lower part engraved with a fluted design. The stem is balustered and engraved ; with three bracketed arabesqued scrolls ; and two discs of radiating design edged with balls. The foot rises to meet the stem, and is engraved with acanthus leaves and a border below to harmonize with the bowl. It finishes in a flange with ovolo border. Marks, "London" and "AB" in a shaped shield.

Height, 12 inches.

English, 1612.

Lent by Mr. C. J. Jackson.

24 ROSE-WATER DISH.

The rim is narrow and flat with plain sunk mouldings, and a border comprising three panels of sea monsters on waved ground, and three panels of fruit embossed in low relief: connecting them is a scrolled and foliated arabesque with the arms of the Clothworkers' Company. The curve of the dish is decorated with six hollow elongated ellipses connected by a plain strap, interrupted by circles bearing rosettes, on a field of large arabesqued scrolls. The centre, slightly raised, is inscribed round the edge: " + THE . GIFTE . OF . M . IOHN . BVRNEIL . CITYSEN AND . CLOTHWORKER . OF . LVNDVN . WHO . DECECED . THE . 3 . OF . IVLY . AÑO . DOMINI . 1605." It is embossed with three elliptical panels of sea monsters, and fruit and strap-work between. The boss is raised in two stages with ovolo borders, and bears the arms of Burnell engraved on a plate secured by a scalloped edging. Marks, "London" and "R.W" over a pellet on shaped escutcheon.

Height, $2\frac{1}{8}$ in.; diameter, $17\frac{5}{8}$ in.

English, 1605.

Lent by the Clothworkers' Company.

25 STEEPLE CUP AND COVER, GILT.

The cover is domed, and terminates in a three-sided spire of open-work, surmounted by three dolphins and a figure of an armed warrior bearing a spear and shield engraved with the arms of the Carpenters' Company. The steeple rests upon three scrolled and bracketed griffin terms. The dome is embossed, in flat relief on a matted ground, with two horizontal bands, interrupted by arched ornaments; a pink or trumpet-flower reversed with sword-like and trefoil leaves springing from the bands. The bowl of the cup bears similar decoration, springing from a base of acanthus leaves. Round the rim is engraved, "John Reve being M^R y^e second tyme made me for y^e vse of y^e M^R Wardens & covaltye of ye mistery of Freemen of ye Carpentry of ye Cittye of London for ever, w^hout charging ye covaltye then being." The stem is of vase-shape, with three bracketed and scrolled griffin terms, joining a small escalloped disc. A similar disc connects the stem with the base, which rises to meet it and is covered with long acanthus leaves in low relief, finished round the edge with a triple ovolo moulding. Marks, "London" and "T." Figured in Cripps' "Old English Plate," 6th ed., p. 309, No. 81.

Height, 2 feet.

English, 1611.

Lent by the Carpenters' Company.

26 ROSE-WATER DISH, GILT.

The rim is narrow and flat, with plain edge and sunk mouldings, and a border comprising three elliptical panels embossed with sea monsters and waves, in strap-

work frames, and three smaller panels embossed with bunches of fruit ; between these run engraved arabesque foliated scrolls with rosettes, burnished on a matted ground. The hollow of the dish bears three large elliptical panels, embossed with sea monsters in high relief and a portion of a sun in splendour beneath clouds, and also three narrow vertical ellipses embossed with two pomegranates, in strap-work frames, on a field of engraved arabesque scroll-work on matted ground encircling three embossed Tudor roses. The raised centre has a palisade border, and is embossed with panels of sea monsters and fruit agreeing with those of the rim. The boss or print in the centre is raised upon two projecting ledges of egg and tongue moulding, the centre being quite plain. Underneath, at the back of the dish, are pricked the initials "W. H." Marks, "London" and a trefoil in a shield.

Height, $2\frac{1}{2}$ in. ; diameter, $19\frac{3}{4}$ in.

English, 1615.

Lent by the Rt. Hon. Evelyn Ashley.

27 EWER, THE COMPANION, OF OVAL SHAPE, GILT.

The lip is oval with an applied ornament of wide nulling. The neck is narrow with an arabesque strap-work burnished on a matted ground ; in the front a satyr's mask applied in high relief and at the back an embossed Tudor rose. The neck is joined to the body by two ovolo mouldings and a plain concave band. The body of the ewer is decorated with three elliptical panels of fruit embossed on a matted ground, and two panels of sea monsters and waves, the third panel in the centre being embossed with a shield between two escallop shells, bearing the crest, a talbot sejant collared and chained beneath a viscount's coronet. Below this are three narrow vertical ellipses embossed with two pomegranates inclosed in a strap-work of plain bands and foliated arabesques, surrounding large embossed Tudor roses. The whole of this design is burnished upon a matted ground. The stem has two ovolo mouldings between a plain band, the lower of them projecting. The foot is embossed with sea monsters and shells, and finishes in two projecting ovolo mouldings. The handle is engraved on the outside with a delicate arabesque in outline and finishes in a scroll surmounted by a knob. Marks, "London" and a trefoil in a shield.

Height, $15\frac{1}{2}$ inches.

English, 1615.

Lent by the Rt. Hon. Evelyn Ashley.

28 STEEPLE CUP AND COVER, GILT.

The domed cover terminates in an open-work spire of three sides supported by three bracketed female terms, on a platform with three egg and tongue mouldings. The dome is embossed in low relief with reversed pinks, and sword and trefoil leaves, springing from a radiating band of rose petals. The rim of the

bowl is plain and inscribed "This . Cup . is . ye . Gift . of . Thomas . Edmones . yongest . Warden . of . ye . Companye . of . Carpenters . & . M^R . Carpenter . to . ye . Chamber . of . London . & . one . of . y^e . fower . vewers . of . y^e . Same . Cyttye . Anno . Do^m 1612." The bowl of the cup is embossed in low relief with pinks and trefoils on a matted ground, springing from a plain band, and on either side a shield of the arms of the Carpenters' Company and the donor's monogram. The lower part is embossed with the petals of a double rose. The stem is vase-shaped with three bracketed female terms, acanthus and fruit, and a rayed disc above and below. The foot rises to meet the stem and is embossed with long acanthus leaves and fruit, inclosing escallop shells, burnished on a matted ground: finishing in three tiers of ovolo moulding. Marks, "London" and "R . S" below a star.

Height, 20 inches.

English, 1613.

Lent by the Carpenters' Company.

29 SCOTTISH COMMUNION CUP.

The bowl is plain on a slender baluster stem, with a band crowded with flowers in low relief round the foot, which is stepped and moulded.

Engraved on the bowl, on either side of a shield of arms, is:

<i>William Durham</i>	<i>Jean Auchterlonie</i>
<i>In our charetie &c</i>	<i>dispos this sam</i>
<i>for the</i>	<i>celebrating</i>
<i>of the Holy</i>	<i>Comunione</i>
<i>unto the church</i>	<i>of Monifrith</i>
<i>Anno Domini</i>	<i>1642</i>

Marks, Pot of three lilies for "Dundee," and "R. G." [? Robert Gairdyne].

Height, $7\frac{1}{2}$ in.

Scotch, about 1640.

Lent by the Rector of Exeter College, Oxford.

29* STANDING CUP, GILT.

The bowl is elliptical, almost straight sided, with plain rim, and two horizontal engraved lines, breaking into scrolled vandykes. The lower part is embossed with acanthus leaves in relief, terminating above in engraved scroll points. The stem is baluster or vase-shaped, with three bracketed griffin handles and two rayed discs edged with balls. The foot rises and has acanthus leaves above and slight breaks of engraved scrolls below. The foot is stepped with overhanging ovolo and other mouldings. The bowl bears on one side in pricked engraving the arms of Hudson, and on the other those of the Haberdashers' Company. Marks, "London" and "P B" inclosing two crescents.

Height, $16\frac{1}{4}$ inches.

English, 1657.

Lent by the Haberdashers' Company.

30 CAUDLE CUP AND COVER, LARGE, GILT.

The bowl is embossed with tulips. The handles are scrolled terms and cast. The cover is a flattened dome with plain flanged edge and embossed with tulips. The knob is a casting of four grotesque faces conjoined.

The cup is stated to have been presented by Charles II. to his daughter the Countess of Litchfield. Marks on cup, "London" and "I. S." in shaped shield. Marks on cover, "W B" in a heart.

Height, $7\frac{1}{4}$ inches.

English: cup, 1679; cover, 1660.

Lent by Viscount Dillon.

31 SALVER ON FOOT, GILT.

The rim is narrow, with many plain mouldings. The centre is engraved in the Chinese style, with a border of eight rocky arches, matted, upon each of which a different plant is growing, comprising a palm, spruce, arrowroot, etc. In the centre, surrounded by a border of arches, is a shield with coat of arms. The foot is plain trumpet-shaped. Marks, "London" and "R L" above a fleur-de-lis. (Probably Ralph Luke.)

Height, $3\frac{1}{2}$ in.; diameter, $13\frac{1}{2}$ in.

English, 1691.

Lent by Earl Brownlow.

32 CUP ON LOW STEM, GILT.

The bowl is low and wide with everted lip, and an engraved band of short lines or dashes. The stem is low, a thin disc in the centre. The foot is domed on a flat base, with a band of dashes. Marks, "London."

Height and diameter of bowl, $3\frac{3}{4}$ inches.

English, 1570.

Lent by Mr. J. E. Taylor.

33 TWO-HANDLED CUP AND COVER, GILT.

A plain moulding runs round the centre, above which are engraved the arms of the Deane family on one side, and on the other those of Pennyman of Grimsby, co. York. The cover is a low stepped dome with small turned knob, and engraved with the arms of Deane. Marks, "London" and "C A" above a fleur-de-lis, surmounted by a coronet.

Height, 7 inches.

English, 1698.

Lent by Mrs. Hornsby Drake.

34 TOBACCO-BOX.

Oval, with moulding and slender corded ornament round the base and edge of lid, which is engraved with the arms of the Wayte family. Underneath are a crest and "J . W . 1680," with "R . W . Jan^y 1st, 1789" underneath. Marks, "London" and monogram "I S" within an oval of pellets.

Height, $1\frac{1}{8}$ in. ; length, $3\frac{1}{2}$ in.

English, 1655.

Lent by Lt.-Col. Croft Lyons.

35 SMALL PORRINGER, TWO-HANDLED.

The upper part has a thin palmated band running about one inch below the edge. Round the base are embossed acanthus leaves. The handles, which are cast, have a beaded ornament. Marks, "London" and "J E" with four pellets beneath a coronet.

Height, $4\frac{1}{4}$ inches.

English, 1683.

Lent by Mr. G. F. Laking.

36 SALVER ON FOOT.

The edge is moulded, the centre decorated with Chinese subjects representing a fountain, buildings, figures, etc., in dotted engraving. Marks, "London" and monogram "T C" in a shaped escutcheon.

Height, $3\frac{3}{8}$ in. ; diameter, $12\frac{3}{8}$ in.

English, 1688.

Lent by Mr. Adamson.

37 PORRINGER AND COVER, HANDLED.

The cup stands on a low foot and is decorated with engraving representing a Chinese gentleman on a horse with a falcon on his wrist, and a Chinese lady on a mule with attendants. The handles are cast, formed as plain scrolls. The cover has a plain moulding round the edge, the centre being decorated similarly to the cup. The knob is formed as a bud of richly-worked acanthus leaves. Marks, "London" and "TI" inclosing two escallops. (Possibly T. Issod.)

Height, 7 in. ; diameter, $5\frac{1}{4}$ in.

English, 1682.

Lent by Mr. Adamson.

38 STEEPLE SALT, COVERED, IN TWO TIERS, GILT.

The steeple is four-sided, plain, surmounted by four scrolls and a vase: standing upon four bracketed female terms over a pierced radiating disc, and

a plain dome with ovolo flange. This raised cover is carried in turn upon four arabesqued bracketed scrolls on an ovolo ring, fitting the upper receptacle, which is plain with an ovolo flange, and also carried on four bracketed scrolls on an ovolo ring. The lower receptacle is plain with a projecting rim, both the upper and under sides bearing ovolos. The cylindrical body beneath is plain, bordered at the top and the bottom by a salient half-round ring with egg and tongue moulding, and a border of an egg and scroll alternating with Tudor roses. The base repeats the rim of the lower receptacle and stands upon three large eagles' claws clasping balls. Marks, "London" and "R. B." in a shaped escutcheon.

Height, $16\frac{1}{4}$ inches.

English, 1599.

Lent by Mrs. Hornsby Drake.

39 SMALL TWO-HANDLED PORRINGER.

Engraved in the Chinese style, with plain scroll handles. Marks, "London" and "S H" linked.

Height, $3\frac{1}{8}$ in.; diameter, $4\frac{1}{8}$ in.

English, 1685.

Lent by Mr. C. S. Kennedy.

40 SALVER ON FOOT, GILT.

The rim is wide and perfectly flat, very boldly embossed with a stag, a lion, and a griffin, with tulips, etc., between. The centre is plain with slightly engraved wreaths and " $\frac{MT}{RM}$ " pricked. The foot plain trumpet-shaped. Marks, "London," "IW" and some indistinct object on a plain shield.

Height, $3\frac{1}{2}$ in.; diameter, $14\frac{1}{4}$ in.

English, 1669.

Lent by Mr. J. E. Taylor.

41 PORRINGER AND COVER, LARGE, WITH STRAIGHT SIDES.

The upper part of the bowl is plain, engraved with the arms of Williams-Wynn impaling Smith of Nottingham. Round the lower part is a band of finely embossed and chased acanthus leaves. The handles, which are cast, are scroll shaped, embellished with laurel. The cover has a moulded edge, and centre embossed with a spiral of acanthus foliage. The knob is formed as a fruit and calyx. Marks, "London" and "K S." with a mullet above and below in shaped shield.

Height, $7\frac{1}{4}$ inches.

English, 1662.

Lent by Mr. F. H. Woodroffe.

41* CUP, PLAIN, ON BALUSTER STEM.

The bowl is elliptical, the stem balustered and moulded, on a trumpet-shaped foot. Round the underside of the base is inscribed "*The Gifte of Mr. Robert Skelton, sometime one of this bodie.*" Marks, "London" and "H. S." over a sheaf on shaped escutcheon.

Height, $9\frac{1}{2}$ inches.

English, 1610.

Lent by the Mayor and Corporation of St. Albans.

42 CAUDLE CUP AND COVER.

The bowl is embossed with tulips and large grotesque masks, within which are escutcheons engraved with the arms of Lytton impaling Dundas. Cast handles of scroll design. Marks, "London" and "I W" above a barrel on a plain shield.

Height, $6\frac{1}{2}$ inches.

English, 1660.

Lent by Mr. F. H. Woodroffe.

42* CUP, EMBOSSED, ON BALUSTER STEM, PARCEL GILT.

The bowl is elliptical, with plain rim, and a wide embossed border, divided into three panels by vertical straps, rounded above. In the centre of each is a large pear on a stem with two sickle-shaped leaves in flat embossing: the ground is indented deeply with a lozenge pattern. Under this is a narrow horizontal border with sunk hollows and a high ovolo design, the ornament alternately plain and indented with scales. The stem is balustered, a disc above with a radiating floral design, and a second disc below. The foot rises considerably, and is decorated with the long ovolos of the bowl, upon a base with two small ovolo borders gilt. Round the under side of the foot is inscribed "*Richard Graces dedit hoc munus ad usum maiorum huius Burgi Successive.*" Marks, "London."

Height, $9\frac{1}{8}$ inches.

English, 1608.

Lent by the Mayor and Corporation of St. Albans.

43 SALVER, BELONGING TO No. 42.

The centre sunk and plain, with a broad border embossed with cherubs supporting escutcheons engraved with the arms of the Lytton and Dundas families, and rococo scroll ornaments, amongst which are grotesque masks. Marks, "London" and "I W" above a barrel on a plain shield.

Height, $1\frac{3}{4}$ in.; diameter, 12 in.

English, 1660.

Lent by Mr. F. H. Woodroffe.

44 STONEWARE JUG WITH GILT MOUNTS.

The cover is slightly domed, chased and engraved with musical trophies. The thumb-piece is of the mermaid pattern with forked tail, the top mount engraved, and the band round the lip also engraved with foliated and arabesqued scrolls. At the bottom is a leafy fret and border of pellets. Marks, "London" and "P" in a shaped escutcheon.

Height, $6\frac{1}{2}$ inches.

English, 1581.

Lent by Dr. Morriston Davies.

45 SALVER ON FOOT.

The edge is recurved and finishes with a gaufréd frilling. The rim is narrow and embossed with a double series of long flattened ellipses interpenetrating, produced into points and decorated with leaves at the intersections. In the centre is an engraved wreath with "W^H_ID", and above this is a shield with the arms of Hog of Cammo. The stand is plain, attached to the body by a "cut card" ornament. Marks, "Edinburgh", "P", and crowned "W."

Height, $3\frac{3}{8}$ in.; diameter, 13 in.

Scotch, *circa* 1670.

Lent by Lord Cheylesmore.

46 SMALL CAUDLE CUP, GILT.

Embossed with tulips. The handles are scrolled, slight, with bead ornament. Marks, "London" and "G. S." on either side of a crook and two pellets. Engraved underneath, 1654.

Height, $3\frac{1}{4}$ in.; diameter at mouth, $3\frac{1}{2}$ in.

English, 1665.

Lent by Mr. Charles Butler.

46* CUP, EMBOSSED, ON BALUSTER STEM, GILT.

The bowl is elliptical, the rim plain, with eight inverted fleurs-de-lis-like points. The upper part of the bowl has sixteen embossed scallop shells, the lower part acanthus leaves with a fan-like ornament between, on a pounced ground. The stem is balustered with an incised ornament. The foot rises and is decorated like the lower part of the bowl, upon a low vertical base with a border of roses and circles, upon a slightly convex ovolo border. Underneath this is inscribed

"Johanes Robotham Ar dedit hoc munus ad usum maiorum huius Burgi successive."
Marks, "London," a bird, and "H. I." (?) on a plain shield.

Height, $9\frac{1}{2}$ inches.

English, 1603.

Lent by the Mayor and Corporation of St. Albans.

47 LARGE PORRINGER AND COVER, ON LOW FOOT.

The upper part is plain, the lower embossed and chased with a broad band of acanthus leaves. The handles are scrolled female terms. In front are engraved the arms of Fletcher of Cumberland, and underneath "The Guift of S^r: Thomas Strickland to his Godson . Edward . Richards Esq^r." The cover has a moulded edge and in the centre a spiral decoration of acanthus leaves; the knob is formed as a fruit in a calyx. Marks, "London" and "O S" with a pellet above and a leaf below.

Height, 7 inches.

English, 1676.

Lent by Mr. Leverton Harris.

48 PLAIN ROSE-WATER DISH OF DEEP BASIN FORM, GILT.

The centre is slightly raised as a print, and bears the Salusbury arms. On the dexter side is engraved the arms of the Fishmongers' Company, and on the sinister the arms of Pindar. Surrounding the centre arms is the inscription, "This Dish with a Ladle was presented to an ancestor of Robert Salusbury Esqre by S^r Paul Pindar, Ambassador of King James the first, to the Ottoman Emperor, Sultan Achomet Cham." On the rim is pricked the initials and date, "Anno .^S._{T.E} . 1622" and the inscription "The Gift of Robert Salusbury Esqre Late Prime Warden of the Worshipful Company of Fishmongers of London . anno 1765." Marks, "London," maker's mark indecipherable.

Height, $3\frac{1}{4}$ in. ; diameter, $14\frac{3}{4}$ in.

English, 1626.

Lent by the Fishmongers' Company.

49 SMALL TWO-HANDLED CUP.

The handles are ornamented with beaded decoration. The bowl is plain, engraved with the words "E. FLERE" on the side. Marks, "Dublin" and "G H" surmounted by a crown.

Height, $2\frac{1}{2}$ in. ; diameter, $3\frac{1}{4}$ in.

Irish, 1693.

Lent by Mr. M. T. Kennard.

50 STANDING CUP, GILT.

The bowl is covered with a matted surface, with plain regions above and below, with two plain burnished ovals in the centre bearing the monogram "T. B. G." on one side, and on the other a coat of arms. The stem is of baluster form, plain, with a matted band round the centre knop. The base is domed and partly matted. Marks, "London" and "I. K." over a star.

Height, $11\frac{1}{2}$ in.; diameter, $4\frac{7}{8}$ in.

English, 1684.

Lent by Mr. C. S. Kennedy.

51 PORRINGER AND COVER.

The cup has a low foot; the upper part of the bowl is plain, with a broad band of acanthus leaves embossed and chased round the lower half. In front are engraved the arms of Charles Sackville, sixth Earl of Dorset, and his second countess (the Lady Mary Compton, daughter of James Compton, Earl of Northampton). The cover is embossed with a spiral of acanthus leaves, surmounted by a small open-work knob of acanthus. Marks, "London" and "O S" with a mullet above and a leaf below in plain shield.

Height, $5\frac{1}{4}$ inches.

English, 1684 on cup; 1683 on cover.

Lent by Lord Sackville.

52 SALVER, GILT, ON PLAIN CIRCULAR FOOT.

The slightly sunk centre is plain, the border flat and wide, embossed and chased in bold relief, comprising a lion, a griffin, and a goat, separated by tulips. Marks, "London" and "W. W." above a fleur-de-lis inclosed by two pellets.

Height, $3\frac{1}{2}$ in.; diameter, $14\frac{1}{2}$ in.

English, 1669.

Lent by Mr. E. J. Watherston.

53 CAUDLE CUP AND COVER.

The upper part plain, the lower divided by six plain straps into five compartments containing conventional tulips and foliage on matted ground, the sixth left with a blank oval for arms. The handles scrolled with snake-like heads. The cover is decorated to match the cup with the top shaped as a foot. The bottom of the cup is embossed with a Tudor rose. Marks, "London" and "E T" above a crescent in a shaped escutcheon.

Height, $3\frac{5}{8}$ inches.

English, 1659.

Lent by Mr. F. H. Woodroffe.

54 STANDING CUP WITH COVER, GILT.

The bowl is matted with plain margins, on the upper of which is engraved, "The Guift of M^r Samuell Aubery 1677," and on an oval left plain on one side of the bowl is engraved the arms and supporters, and on the other side the crest of the Coachmakers' Company. The stem is of baluster shape. The central knop matted. The base is flat, with a matted band. The cover is slightly dome-shaped in steps and matches the cup, though much later and made by Humphrey Payne in 1709. Marks, "London" and two M's reversed and interlaced.

Height, $13\frac{1}{2}$ in.; width, $6\frac{1}{2}$ in.

English, 1650.

Lent by the Coachmakers' Company.

54* CAUDLE CUP AND COVER.

The upper part of the cup is plain, round the lower part runs a broad band of tulip work, amongst which are a lion couchant, and a bear. The handles are female terms moulded, with a beaded ornament. The cover is boldly embossed with a tulip design. The top is fashioned as a broad table, forming when in use a stand for the cup. Marks, "London" and "T L" above an escallop shell in a plain shield.

Height, 6 in.; diameter, $5\frac{1}{4}$ in.

English, 1664.

Lent by Mr. J. E. Taylor.

55 SMALL TWO-HANDLED PORRINGER.

On low foot with "cut card" ornament of three lobed leaves round base, with a small cable below. The handles are scrolled. On the side are engraved the initials "I. B." between two palm branches. Marks, "London" and "I H" above a fleur-de-lis inclosed by two pellets.

Height, $3\frac{1}{2}$ in.; diameter, $4\frac{3}{8}$ in.

English, 1661.

Lent by Mr. C. S. Kennedy.

56 CAUDLE CUP AND COVER.

The upper part is plain, the lower with a broad band of flowers embossed in high relief, above which is engraved a shield bearing the arms of the Hutton family and feather mantling. The handles are female terms scrolled. The cover is flanged and embossed with flowers similar to the body of the cup, the

centre rising in a cone surmounted by a knob. Marks, "London" and "I C" above a mullet within a heart-shaped shield.

Height of cup, 7 inches.

English, 1659.

Lent by Mr. Hutton.

57 SALVER ON FOOT.

The rim is broad and embossed with tulips and other flowers and foliage in high relief. The centre is slightly sunk and engraved with a shield bearing the arms of the Hutton family, surrounded by feather mantling. Marks, "London" and "H N" above a bird with a leaf in its beak in a plain shield.

Height, $3\frac{9}{16}$ in. ; diameter, 13 in.

English, 1658.

Lent by Mr. Hutton.

58 EWER, GILT, ELLIPTICAL, WITH WIDE MOUTH.

The handle is embossed, scrolled, and engraved, chased near the top with acanthus leaves. The spout is moulded, with a money pattern and acanthus leaves. Round the rim is an intercrossing pattern of shaped escutcheon-like ornaments, with scrolls, foliage, and matted ground. Beneath is a half round prominent cable border and plain region below. On the curving surface of the bowl are chased and matted acanthus leaves. The stem is low and moulded, with a cable border, and the foot is finished with a rococo design. Mark, "J G" in cypher.

Height, $9\frac{7}{8}$ in. ; diameter of aperture, $5\frac{3}{4}$ in.

English, circa 1700.

Lent by Mr. T. W. Waller.

59 CAUDLE CUP AND COVER, GILT.

The body is boldly embossed with a lion and a unicorn in a border of scrolled tulips. The handles are female terms and beaded. The cover is embossed like the bowl, and has a turned knob. Marks, "London" and "W H" linked.

Height, 7 in. ; diameter, 5 in.

English, 1670.

Lent by Mr. S. Samuel.

60 PORRINGER AND COVER, GILT.

The bowl is engraved with the coat of arms of the Salmon family of Nottingham impaling More. The handles are scrolled with grotesque heads. The cover has an acorn knob and the arms repeated. Marks, "London" and "R. M" in a shaped escutcheon.

Height, $6\frac{1}{2}$ in. ; diameter, $5\frac{1}{2}$ in.

English, 1684.

Lent by Mr. F. H. Woodroffe.

61 EWER, COVERED, HELMET-SHAPED, ON FOOT, GILT.

The cover is formed like the skull of a closed helmet, the spout is shaped like a visor, and the thumb-piece represents the crest of plumes, the body of the ewer taking the place of the mentonnière. The cover is embossed above with an acanthus scroll and a serpent on either side of a moulded keel. In front are sunk ovals with vertical divisions repeated on the lip of the ewer. In front of the ewer is a trophy of arms, banners, and musical instruments, suspended on a linen swag held by two dragons' heads, the bodies replaced by acanthus scrolls. On either side of the handle are two other trophies of arms, and the base is embossed with tulip leaves, the whole in high relief. The handle is angulated and heptagonal. The stem is low and balustered, on a somewhat raised foot, in two stages, the upper embossed with tulip leaves, and the lower with trophies of arms. On the handle is engraved the cypher of William and Mary, beneath a royal crown. Marks, "London" and "G. G." above a pellet in a shaped escutcheon, probably for George Garthorne.

Height, $11\frac{1}{4}$ inches.

English, 1690.

Lent by Mr. Leopold de Rothschild.

62 MINIATURE PORRINGER.

The bowl is embossed with flutes and conventional flowers alternating, and plain scrolled handles. Marks, "London" and "H B" linked.

Height, $1\frac{1}{4}$ in.; diameter, $2\frac{1}{8}$ in.

English, 1656.

Lent by Mr. M. T. Kennard.

63 WINE TASTER.

The bowl is embossed with panels of scrolls, worked with round-headed punches, and fluting between. At the bottom is a rosette similarly worked. The handles are plain scrolls. Marks, "London" and "J. H." linked.

Height, 1 in.; diameter, 3 in.

English, 1641.

Lent by Mr. C. S. Kennedy.

64 WINE TASTER, BOWL-SHAPED.

The upper part is plain, the rest embossed with a spiral gadroon. Marks, "London" and "R. S." over a mullet in a heart.

Height, $1\frac{1}{2}$ in.; diameter, $2\frac{1}{2}$ in.

English, 1689.

Lent by Mr. C. S. Kennedy.

65 MINIATURE CAUDLE CUP.

The bowl divided by vertical straps and rudely embossed with four trefoils and leaves: a bunch of grapes at the bottom. The handles of scrolled wire. Marks, "London" and "J G" above a crescent.

Height, 2 in.; diameter, $2\frac{1}{4}$ in.

English, 1660.

Lent by Mr. C. S. Kennedy.

66 LARGE-SIZED CAUDLE CUP AND COVER.

The upper part is plain, the lower embossed with a lion and a dragon with flowers and leaves. The handles formed as terminal figures and beaded. The cover, which has a plain edge, is similarly decorated and is surmounted by a pyramidal fruit, of later date. Marks, "London" and "F S" above a cinquefoil in plain escutcheon.

Height, $7\frac{1}{4}$ inches.

English, 1670.

Lent by Mr. Charles Butler.

67 & 72 FLAGONS OF LARGE SIZE, PLAIN.

The body has a pronounced entasis: engraved, "The Gift of Thomas Arnold Esqr 1670". The thumb-piece is pierced with a heart, and the base of the handle bears a plain hexagonal plate. The foot is very large, splayed, and concave, and the cover a flattened dome. The arms of the Haberdashers' Company are engraved on each. Marks, "London" "XI" and "II" and six pellets.

Height, 16 inches.

English, 1670.

Lent by the Haberdashers' Company.

68 CAUDLE CUP AND COVER.

The cup is embossed in high relief with rococo scrolls forming grotesque masks with wings. The scroll handles terminate in eagles' and panthers' heads. The cover is embossed similarly to the cup and surmounted by a knob formed as a seeded water-lily. Marks, "London" and "C. G" in cypher beneath a sun in splendour.

Height, $6\frac{3}{4}$ inches.

English, 1668.

Lent by Mr. C. J. Jackson.

69 SMALL PORRINGER.

The upper part is plain, the lower embossed with acanthus. The handles are plain scrolls. Underneath is engraved:

W M.
E TW B
M B.

M B.

Marks, "London" and "E G" with mullet above and another below.
Height, 3 inches.
English, 1686.

*Lent by Mr. E. Heron Allen.***70 LARGE-SIZED PORRINGER ON LOW FOOT.**

The upper part is plain with a slight moulding, a cable band running one inch below it. The lower half is spirally fluted or gadrooned, alternately convex and concave, finishing above in a small stamped decoration of mullets and trefoils. In the centre is a circle engraved with the arms of Warrender of Lochend. The handles are plain scrolls. The cover is raised and flat-topped with a spiral gadroon round the rim and a smaller spiral round the knob, which is high, turned in three tiers. Marks, "Newcastle" and "E B", probably Eli Bilton, in shaped escutcheon.

Height, $10\frac{1}{4}$ inches.English, *circa* 1700.*Lent by Mr. Charles Butler.***71 LARGE PORRINGER AND COVER, ON LOW FOOT.**

The upper part is plain, the lower embossed with a deep band of acanthus leaves. The handles are scrolled and ornamented with acanthus. In front is engraved a crest of a stag's head and motto. The cover has a slight moulding round the rim, and a spiral acanthus at the top on matted ground; the knob is formed as an open bud of acanthus. Marks, "London" and "M K" in a diamond with a mullet above and below.

Height, 8 inches.

English, 1683.

*Lent by Mr. Charles Butler.***72 DESCRIBED UNDER No. 67.****73 TANKARD, PLAIN, WITH FLATTENED LID.**

The thumb-piece formed of two hollow hemispheres and a pear-shaped hollow; the body is plain with a small reeded moulding at base. On the front is engraved the arms of Sherrard within a feather mantling. Marks, "London" and "R. F." with a pellet above and below in shaped shield.

Height, 7 inches.

English, 1660.

Lent by Dr. Morriston Davies.

74 CAUDLE CUP AND COVER.

The cup and the cover are embossed with wreaths of tulips, the handles are female terms, and the knob turned. Marks, "London" and "F L" above a bird.

Height, $5\frac{3}{4}$ inches.

English, 1658.

Lent by Mr. F. H. Woodroffe.

75 PORRINGER AND COVER, GILT, ON LOW FOOT.

The upper part is plain, the lower embossed with a broad band of acanthus leaves. The cover is flat, with a slight moulding round the edge and the centre embossed with acanthus leaves. The knob is formed as an open-work bud of the same leaves. Marks, "London" and "A H" with a mullet above and a crescent below.

Height, $5\frac{3}{4}$ inches.

English, 1672.

Lent by Mr. P. F. Walker.

76 PORRINGER-SHAPED CUP, GILT.

Lobed in six compartments, with scrolled and moulded handles. One of the compartments has the arms of John Holles, Duke of Newcastle, within the Garter, surmounted by a ducal coronet. The cover is flattened and lobed to fit the cup, with a round knob and the arms of the same owner when Earl of Clare, inclosed in a wreath with an earl's coronet above. Marks, "London" and "V N" in shaped escutcheon.

Height, $6\frac{1}{8}$ inches.

English, 1705.

Lent by Mr. F. H. Woodroffe.

77 SALT, PLAIN CIRCULAR, GILT.

On a hollow pedestal foot. Marks, "London" and "F G" with a cinquefoil below, possibly Francis Garthorne.

Height, $1\frac{1}{2}$ inches.

English, 1691.

Lent by Mr. S. Phillips.

78 A CAUDLE CUP, ON LOW FOOT, GILT.

The body of the cup is fluted. The handles are female terms with scrolls of foliage and beading. The fluted cover is a low ogee dome carried up almost to a point and surmounted by a turned knob. Underneath is engraved "Purchased

at Strawberry Hill. Horace Walpole." Marks, "London" and a greyhound sejant on a shaped escutcheon.

Height, 8 inches.

English, 1649.

Lent by Sir Samuel Montagu.

79 BOWL, GILT.

The centre is raised as a mound above the lip of the bowl, embossed in high relief like the upper part of a pine-cone, surrounded at the base with a wattle fence, as if fortified. The sides of the bowl are also embossed with the pine-cone design. This is a rare specimen of this class of repoussé, which was in vogue for a short period in England during the last years of James I. From the Crawford-Fraser Collection. Marks, "London," and small "R" in plain shield.

Height to top of central boss, $2\frac{1}{8}$ in. ; diameter, 8 in.

English, 1621.

Lent by Mr. H. Yates Thompson.

80 PORRINGER AND COVER.

The upper part is plain, the lower embossed and chased with tulips with elliptical escutcheons on either side in a sort of mantling of acanthus leaves, engraved on one side with the arms of Nicholas of Huntingdon, on the other the arms of Mitford and Boodle. The handles are scrolled with somewhat rude dog's head terms. The cover is decorated with a similar pattern, but the escutcheons are left plain. A low foot has been added, replacing the original knob, about the year 1766, and is engraved with the crest of Captain John Mitford. Marks, "London" and "H. B." or "E. B." linked.

Height, 7 inches.

English, 1664.

Lent by the Rev. J. A. Boodle.

81 SALVER, ON PLAIN CIRCULAR FOOT, COMPANION TO NO. 80.

The rim is flat, embossed with tulips and three escutcheons, like those of the porringer, one with the arms of Boodle and of Mitford. In the centre are engraved the arms of Nicholas of Huntingdon. The present owner believes that these arms refer to Prosper Nicholas, county Essex, from whom he traces descent. Marks as on porringer.

Height, $2\frac{1}{2}$ in. ; diameter, $11\frac{3}{4}$ in.

Lent by the Rev. J. A. Boodle.

CASE J.

1 CHALICE, EMBOSSSED AND PARCEL GILT.

The bowl is cylindrical, the lip very slightly curved, seated in a cup of four pierced acanthus leaves with fruit between. The stem has a large central oviform knop, overlaid by leaves and fruit, two others more compressed, decorated with laurel wreaths. The foot is in three stages, the upper circular, the others sexafoil and convex, covered with acanthus leaves and fruit in relief.

Height, $11\frac{1}{2}$ inches.

Flemish, *circa* 1630.

Lent by the Rev. R. A. Gatty.

2 EWER, EMBOSSSED AND GILT.

The body is ovate, the spout large and produced forward, curved, with high handle. On the front of the spout is a grotesque mask crowned, flanked on each side by cornucopiæ; on the sides a lion's mask on an escutcheon. The neck has six straps in relief, scrolled at the ends, with a pattern of strap-work between on a matted background produced by a circular punch. Between the neck and body is a series of plain flat mouldings. The curved handle rises from the upper part of the body of the ewer and is supported by a grotesque mask upon an escutcheon, both applied. Seated on the back of the spout is a dragon bending forward, the wings expanded, the claws resting upon its spirally convoluted double tails. The handle proper proceeds from a broad strap resting upon the back of the dragon, and curves forward, the upper part formed of a wreath of bay-leaves bound by strap-work, with a grotesque mask in front, and a second mask behind: the rest of the handle is quadrate, embossed with rich strap and scale patterns, with cables at the angles, and ends in two spirally twisted serpents' tails. The body of the vase is divided by a band with projecting moulding, and four lions' heads and four embossings in the form of faceted jewels connected by strap-work. The upper part, about one third of the body, has two lions' heads in high relief on strap-work escutcheons, and a grotesque male head on an escutcheon in relief, and vases with garlands and fruit. The lower part of the body has four terminal male figures in relief on scrolled panels, proceeding from the base; these alternate with strap-work in high relief. Above these are strap-work panels containing dolphins, surmounted by grotesque heads, and above the figures are vases containing fruit and foliage, and flanked on

either side by storks, the wings displayed. Below the body, separating it from the foot, is a projecting ovolo recurved, lined and scalloped on the edge. The stem is short and decorated somewhat like the neck; upon a convex ovolo base, resting upon a second convex base with the gem-like embossings, straps and fruit.

Height, 19 inches.

Spanish, sixteenth century.

Lent by Mr. Pierpont Morgan.

3 ROSE-WATER DISH, EMBOSSED AND GILT.

The rim is narrow, with plainly moulded edge and a flat ovolo border, the remainder embossed in relief with four scrolled and strap-work panels containing figures, two of musicians and two of old men, symbolizing youth and age: between these are four groups of three similar panels, the centre containing a basket of flowers, the flanking panels grotesque heads, supported by varied birds with displayed wings. The hollow of the dish contains a series of sixteen conventional scallop shells, in quadrate frames of scrolls covered with leafage, with strap-work between. The great central boss, of unusual height, is divided from the rest by a flat region, which is plain, with sparse engravings of geometric design. The boss is surrounded by a rich convex Greek guilloche, above which is a second convex stage, with four leonine masks in relief and scrolled strap-work between, upon matted ground. Inside this, at the top, is an ovolo border and a garland surrounding a circular medallion of Neptune riding on a dolphin. The whole is a remarkably fine design and an admirable example of the finest kind of goldsmith's embossing.

Diameter, $19\frac{1}{2}$ in.; height, $2\frac{1}{4}$ in.

Spanish, sixteenth century.

Lent by Mr. Pierpont Morgan.

4 THREE DRINKING CUPS, PARCEL GILT.

The bowls are cylindrical, on short stems with flat feet. The upper part of one bears a band with hunting scenes of rich ornament in high relief, the rest lightly engraved with Vandyke ornaments. The hunting scenes are repeated on the foot. A third is embossed with masks and figures on escutcheons. Marks: on the first, "N" (Nuremberg), and "S B" interlaced, for Sebald Bühel, Meister, 1566; the second, "N" and "I L"; the third is without marks.

Height of each cup, $3\frac{1}{2}$ inches.

German, 1566.

Lent by Mr. Leopold de Rothschild.

5 THREE CUPS, IDENTICAL WITH THE FIRST DESCRIBED IN NO. 4.

German, 1566.

Lent by Mr. Leopold de Rothschild.

6 COMMUNION CUP AND COVER, GILT.

The cover is surmounted by a disc, which forms a foot when in use as a paten. The bowl is a truncated cone, slightly bell-mouthed, with a moulding about three-quarters of an inch below the lip. The stem is stout and has a central boss, moulded, and the foot circular. Apart from mouldings the only ornament is a small denticulated border under the bowl. Marks, "London," and maker's mark indistinct.

Height, $6\frac{1}{4}$ inches.

English, 1568.

Lent by Mr. Max Rosenheim.

7 MINIATURE FLAGON OF ROCK CRYSTAL, MOUNTS GILT.

The cover is of crystal faceted, with a minute knob mounting a ruby, and secured at the bottom by a plain fret; the flange is minutely engraved with several rows of pointed tothing. The thumb-piece is a small rectangle with palm leaves, and the handle is beaded in front, with a female terminal figure. The cylinder is crystal, a fret over some plain mouldings and the denticulated border forming the base. From the Magniac Collection.

Height, 4 inches.

Lent by Sir Samuel Montagu.

8 BEAKER, CYLINDRICAL, WITH WIDE MOUTH, PARCEL GILT.

The rim is engraved with an arabesque border on hatched ground. Round the centre is a cable moulding with a trefoil border above and below, in relief, applied and gilt. In a sunk hollow round the foot is a second trefoil and cable. It bears a merchant's mark.

Height, $4\frac{1}{2}$ inches.

German, sixteenth century.

Lent by Mr. J. Blumenthal.

9 CUP AND COVER, GILT.

The cover, surmounted by a child holding a bunch of grapes and seated on a pomegranate, is of a flattened dome shape, with four circular plain bosses, and

depressed towards the centre. The whole of the ground is completely covered with extremely minute and finely designed arabesques, except the rim, which is plain and flattened. The bowl expands at the upper part into eight lobes with slightly flanged lip. Below it is somewhat conical in shape, and, like the cover, entirely covered with arabesques except where girt with a band. This is of strap-work bearing medallions with cherubs' heads in relief on shields, alternating with smaller shields with small cabochon-like bosses. A plain moulded band separates the expanded lower part of the bowl, which is decorated with eight embossed pomegranates in high relief. Under the almost flat bottom of the cup is a rosette of acanthus in cut sheet metal. The stem is vase-shaped with three scrolled handles and lions' heads, standing on a plain plinth surrounded by a border of finely embossed pomegranates. The foot is domed and decorated like the cover. Marks, a satyr's head on a plain shield, pointed at the top, and "N." This is the mark of the Jamnitzer family of Nuremberg.

Height, 11 inches.

German.

Lent by Mr. T. Whitcombe Greene.

10 STANDING CUP AND COVER, GILT.

The cover is surmounted by a figure of St. Christopher, standing upon an open-work knop of recurved acanthus or thistle foliage, pierced and embossed from sheet metal on a clustered stem. The cover is depressed and beaten out into eight larger and eight smaller bulbs, ridges passing between the former; the whole surrounded by a crown of foliage rising from a cable border of many strands. The lip of the bowl is slightly flanged, with a delicately engraved scroll border bearing leaves and fruit with cupids, over a second cable border. The rest of the bowl has eight large and eight smaller bulbs at the top, continued downwards in spiral curves and forming two rows of lesser bulbs below. The stem appears clustered and tapering upwards, ending in a ring of recurved leaves, like those of the cover. They form a rich, knop-like ornament under the true knop, which is small and almost plain, and combine with a second series of drooping leaves scrolled outwards to rest upon a containing cable border. The foot is worked in bulbous projections and ridges like those of the body of the cup, but reversed, and is secured by a rosetted nut. Marks, "P. W." for Peter Wiber, Meister, 1603, and "N." for Nuremberg.

Height, 18½ in.; diameter, 7 in.

German, middle of the sixteenth century.

This is a most effective and characteristic German form, which prevailed, with modifications, from the fifteenth to far into the eighteenth century.

Lent by Mr. F. Du Cane Godman.

II STANDING CUP AND COVER, GILT.

The cover is domed with fruit and dolphins in panels, and has a vase-like finial expanded above, and surmounted by a figure of Minerva. The body is in three principal divisions: the upper wide, with panels of dolphins and swans; the middle cylindrical portion, with male and female heads in medallions, and fruit between; the lower expanded part, with fruit and scallop shells. The stem is vase-shaped, with three scrolled handles; the foot rising into a flattened sphere with fruit and strap-work, and a laurel wreath upon the circular base below. Marks of David Laur, Meister, 1583, and Nuremberg.

Height, 15 inches.

German, sixteenth century.

Lent by Mr. T.W. Waller.

12 ROSE-WATER DISH, GILT AND EMBOSSED.

The rim is edged with a laurel wreath, and embossed with twelve elliptical medallions of the seasons, illustrated by husbandmen and women in landscapes. Between these are bunches of fruit on garlands, embossed on a stippled ground. The hollow bears a large ovolo design, with long sunk ellipses, united by short straps with a palisade between. The flat part is extremely rich, embossed with a series of groups of figures representing scenes from the life of Joseph. The centre is somewhat flatly domed, the outer circle finely embossed with four heads, and garlands of fruit, with birds above and pearl-like pendants between. The central boss is domed and also embossed with heads and fruits. On the dish are the arms of Featherstonhaugh engraved, an extinct baronetcy. This has many of the characteristics of German work, but bears French marks; a crowned fleur-de-lis with two pellets "B" and a mullet, and a crowned "B."

Diameter, 21 in.; height, 1 $\frac{3}{4}$ in.

French, late sixteenth century.

Lent by Mr. Pierpont Morgan.

13 SMALL CASKET, OBLONG, PIERCED AND ENGRAVED ON A GOLD GROUND.

The cover is domed, and flat at the top, bearing a circle with the hours, a watch being concealed in the cover, signed "Seb. Schwarz, Nurnberg." On either side of the dial is a male and female winged satyr amidst pierced scroll-work. The dome bears nude reclining female figures on the back and front, supported by kneeling youths; the short sides have cherubs. On the front are two shields of arms and helmets with large German mantlings. On the ends are winged terminal figures and birds, and on the back an interlaced monogram under a

ducal crown. The whole of the background is filled with minute scrolled foliage. Marks, "N" (Nuremberg) and "T. S" linked, unidentified.

Length, 3 in.; height, $1\frac{3}{4}$ in.; width, 2 in.

German, late seventeenth century.

Lent by Sir T. D. Gibson Carmichael.

14 TAZZA OF PLATES OF PEARL SHELL, WITH GILT MOUNTS.

The rim is flat, embossed with three escutcheons of lions' heads and three vases of fruit; a central strap connects these with two other straps above and below, the ground being filled with groups of leaves and foliage, minutely embossed on matted ground. The bowl is of plates of pearl, rivetted together. In the centre is a medallion with a coat of arms in relief, surrounded by a laurel wreath. The stem is a double cone with three lions' masks united by a strap, over a mother-of-pearl knop. The foot is a dome of pearl, with a flat base, embossed like the rim of the dish. Marks illegible.

Height, $5\frac{1}{2}$ in.; diameter, $8\frac{3}{4}$ in.

German, seventeenth century.

Lent by Mrs. C. J. Jackson.

15 CUP, WITHOUT FOOT, IN FORM OF A BELL.

The bowl is surmounted by a man's bust, with a high turban and braided tunic, with long collar, a shield on his back, a mace in his right hand, the left on his hip. The bowl, treated like a skirt, has fruit and arabesqued scrolls chased in flat relief. The marks are "NB" and "L," and "Nuremberg."

The diameter is 3 in.; height, $4\frac{3}{4}$ in.

German, seventeenth century.

Lent by Mr. Goldschmidt.

16 SMALL WINE CUP, GILT.

The bowl is eight-sided and finely engraved with scrolled ribbons, swags and bees. The base is cylindrical, hollow, and forms part of the cup; embossed with imitation of the blobs on German glass drinking cups, interchanged with diamond-shaped bosses, bordered with an egg and tongue. On the bottom is engraved "S.P. 1625." Mark, "DR" and Nuremberg.

Height, $3\frac{1}{8}$ in.; diameter, $2\frac{1}{2}$ in.

German, 1625.

Lent by Mr. Percy Macquoid.

17 CHALICE, GILT, WITH APPLIED MEDALLIONS OF ENAMEL.

The bowl is conical, divided into two parts by a horizontal moulding. The lower hemispherical portion is divided by four pairs of moulded ribs, extending

upwards from the base to within half an inch of the horizontal moulding. The spaces between these double straps contain an oval medallion, with a conventional design enamelled in yellow and green on a gilt background. These medallions are surrounded with geometrical arabesques in pounced work. Similar decoration connects the ribs with the horizontal moulding above, and extends slightly above it into the plain surface of the upper portion of the bowl. The stem is divided into three parts; the upper, a high neck, is plain, with the exception of two projecting collars. The middle portion, vase-shaped, is expanded horizontally above, with four small brackets; the body decorated with the short ribs, pounced work, and oval medallions similar to those on the bowl of the cup, but not enamelled. The lower part of the stem is in the shape of a drum, with mouldings above and below, with four cherubs' heads on the vertical sides; the interspaces filled with pounced scroll-work. The foot is a flattened dome surmounted with a flat ring, and bears four oval medallions in relief containing enamelled rosettes; these are alternated with four pairs of cherubs' heads in high relief, all environed with pounced work.

Height, $10\frac{5}{8}$ inches.

Spanish, *circa* 1620.

Lent by Mr. Jacques Blumenthal.

18 EWER, GILT, WITH APPLIED MEDALLIONS OF ENAMEL.

The lip is formed of a plain reeded moulding, the spout horizontal, projecting, three-lobed at the extremity, supported by a console bracket with vertical mouldings and scrolled. The upper third of the ewer is separated by a welt, or projecting half-round moulding with nulled ornament, and has two horizontally placed oval medallions of geometrical ornament, left silver, on a dark blue enamelled ground, surrounded by engraved and pounced arabesque ornament. Two similar medallions, placed vertically, decorate the lower part of the body; also with arabesque ornaments surrounding them. Below are four pairs of ribs, scrolled above to represent buttress brackets, applied in high relief, projecting from the base of the body to one-third of its height, with an architectural background of incised and matted work, connected horizontally by a strap of similar ornament. The foot is low, and consists of two discs connected by a short necking. The handle is quite plain and curves over at the top in a scroll, rectangular in section.

Height, $8\frac{1}{4}$ inches.

Spanish, *circa* 1610.

Lent by Mr. Percy Macquoid.

19 CHALICE, GILT, WITH APPLIED MEDALLIONS OF ENAMEL.

The bowl is nearly identical in form with No. 17; the lower half decorated with four oval and four oblong champlevé enamels of arabesque design, filled

in with translucent emerald and ruby and opaque white. The stem is almost identical in form with No. 17, decorated with mouldings, four rows of four oval enamels, and three rows of silver pearl-like beads. The foot is depressed, slightly domed with four oval and four oblong enamels. One of the ovals bears a coat of arms and "AVE MARIA . GRACIA PLENA"; another two crowned serpents holding a cord, from which depends a tassel; another has five fig-leaves, the fourth being lost. These are the arms of Cordova, of the Counts of Feria, and of Garcilaso de la Vega. Round the foot is inscribed: "Es de la capella de las Animas de purgatorio q. fundo la buena memoria del Capitan Garcilas. Inca de la Bega en lass Iglesia de Cordova siendo administrador el S^o D. Alvaro Picano de Palacios, 1620." This inscription states that the chalice is that of the Chapel of the Souls in Purgatory, in the Church of Cordova, founded by Señor Don Alvaro Picano de Palacios, being administrator, in loving memory of Captain Garcilaso Inca de la Vega. This Garcilaso was born in Peru, his father, of the family of the Dukes of Feria, having assisted Pizarro in the conquest, and married a princess of the Incas. He was author of the "Commentaries on Peru," published 1609-1617, and other works. He died in 1616, and was buried in the chapel. Marks, none.

Height, 11½ inches.

Spanish, 1620.

Lent by Sir T. D. Gibson Carmichael.

20 STANDING CUP AND COVER, OF LARGE SIZE, GILT AND EMBOSSED.

The cover is a very flat dome embossed in low relief, with three medallions containing buildings and landscapes, fruits and straps between them on matted ground. There is a slightly raised plain disc in the centre, rising into a circular stem supporting two discs of embossing, the lower supported on three S-shaped scrolled brackets, the upper one surmounted by a figure of a Roman warrior with shield and spear. The bowl is very large and deep, cylindrical, with slightly everted mouth. The lip is plain for three-quarters of an inch, inscribed with the names of members of a guild: the rest is elaborately embossed. There are three large upright medallions in strap-work frames, one with a figure in a landscape, in Oriental costume, shooting a bow; on another is a horseman at full speed, throwing the djereed; the third with a raging lion. Between these are terminal female figures with wings. The rest of the ground is filled in with a rich design of scrolls and fruit, on a minutely matted ground. The stem is vase-shaped, with three scrolled arabesqued handles, and embossed heads alternating with scallops, on a circular drum, with an overhanging disc, chased with a fruit and tongue border. The foot is high, the upper part bulbous and embossed with cherubs and fruit, the lower part plain with a convex band of strap and fruit. Marks, a

bird in a shield, probably for one of the Griel family of Augsburg, and the pineapple of Augsburg.

Height, $24\frac{1}{2}$ in.; diameter of bowl, $6\frac{1}{2}$ in.

German, *circa* 1685.

Lent by Mr. Pierpont Morgan.

21 CYLINDRICAL CUP ON FOOT.

The upper third is engraved with an interlacing strap and scroll design, the date 1584 being introduced in a circle, bordered below with a salient moulded ring, the engraved work carried below in three vandykes and a triple-pointed ornament between. The foot is embossed. Underneath the bowl is engraved an imperial eagle.

Height, $3\frac{1}{8}$ in.; diameter, 3 in.

German, 1584.

Lent by Mrs. Yates Thompson.

22 ROSE-WATER DISH, GILT.

The edge has, between mouldings, a variety of the ovolo, simulating oval gems in settings, and a small sunk oval between. The rim inside is decorated with three cherubs with widely spread wings and three embossings of fruit between, connected by scrolled arabesques, embossed in flat relief on finely matted ground. The hollow of the dish is plain burnished. The flat has three elliptical medallions of cupids on dolphins, or fish-tailed children, sporting in water, framed in strap borders; between them female terminal figures, winged, their tails of flat scroll-work diverging on either side. The whole is on a minutely matted ground. The central boss is wide and consists of three rings with plain spaces between: the outer one repeats the ovolo border of the margin; the next is of acanthus foliage; and the inner one a bay wreath. Marks, "Nuremberg" and "T" for Franz Dötte, Meister, 1542, Genannter, 1609.

Diameter, 19 in.; height, $1\frac{1}{8}$ in.

German, late sixteenth century.

Lent by Mr. Charles Wertheimer.

23 EWER, OVAL, GILT, COMPANION TO NO. 22.

The spout is very high, curved, boldly projecting upwards and forwards, with a graduated beading round the edge, and a cable. On the neck, in front, is a large female mask in very high relief, with applied scroll arabesques. The handle is scrolled above, with reverse scroll beneath, with beading and foliage in high relief, and a head on long, curved neck above. Below is a cherub in high relief. The ovate body has on each side an elliptical panel, one with a spirited design of a cupid riding a plunging sea-horse, followed by a child with a bow.

On the other side is a winged nymph riding on a dolphin with a triton blowing a horn. In front of the body is the head of a bald and bearded man in high relief, applied, on a scrolled cartouche with drapery. Between these the field is embossed in low relief with arabesqued strap-work and groups of fruit. The base has raised flutings. The short stem has a many-lobed knop close to the body with beads above and below, on a plain trumpet, joining the foot, which is circular and embossed with dolphins and sea monsters. Marks as in No. 22.

Height, $14\frac{1}{2}$ inches.

German, late sixteenth century.

Lent by Mr. Charles Wertheimer.

24 ROSE-WATER DISH, PARCEL GILT.

The edge is finely worked with plain moulding, the rim slightly sloping towards the centre, with eight elliptical medallions, containing many figures with subjects from the life of Joseph, embossed and chased in low relief, in wide arabesqued strap frames. Between these are three female heads wearing a winged helmet alternating with an acanthus flower and husk with scrolls. The curved sides and flat of the dish are plain, ungilt. The raised centre is low, with a wreath of laurel branches on a very small scale, and a large egg moulding, the tongue represented by acanthus husks depending from half circles. The central print is large, embossed with Joseph's dream, the sheaves bowing to his sheaf in the background, and bordered by a classic guilloche. Mark of Augsburg and "C. L." linked for Christoph Lincker, Beshaumeister 1610-3.

Diameter, $18\frac{3}{4}$ in. ; height, $1\frac{5}{8}$ in.

German, early seventeenth century.

Lent by Mr. Leopold de Rothschild.

25 EWER, WITH OVAL BODY, PARCEL GILT.

The spout is salient, with a shell underneath in front, surmounting a finely modelled grotesque head and drapery. The neck is plain, with a laurel wreath in relief. The handle is scrolled, the hinder part a slender male terminal figure with long double twisted tail. The ovate body has two large ovoid panels, one representing the Creation ; the other, the Creation of Eve, embossed in low relief, in a frame shaped like an escutcheon and engraved. Under the spout is a head of a youth in high relief, and under the handle a salient grotesque head of an old man. Below the medallions is an embossed laurel wreath, the remainder of the body being plain. The stem is cylindrical, short, with a garland of fruit in very high relief immediately under the body. The foot is circular, with a convex band of fruit and escutcheons. Marks as on the dish, No. 24.

Height, $13\frac{1}{4}$ inches.

German, early seventeenth century.

Lent by Mr. Leopold de Rothschild.

26 CYLINDRICAL CUP, ON LOW FOOT, GILT.

The rim is moulded, the bowl with four scenes framed in cartouche work in very flat embossed and chased relief: Adam and Eve after the Fall; the Expulsion; Adam labouring; Cain and Abel. Between are long narrow ellipses within strap-work. The stem is very short and cylindrical, decorated with an egg and tongue; the foot slightly convex, embossed with masks and fruit. The interior of the cup has Neptune in a troubled sea, and mermaids holding drapery, which serves as sails, riding dolphins. Marks, Nuremberg and "E. K." for Eberwein Kosmann, Meister 1575-1600.

Diameter, $3\frac{3}{8}$ in.; height, $3\frac{1}{8}$ in.

German.

Lent by Mr. T. W. Waller.

27 OCTAGONAL PEDESTAL SALT, GILT.

The receptacle is bordered with an overhanging parapet, triangular in section, and several mouldings, carefully engraved with six differing borders. The sides are minutely engraved, on four sides with ovals illustrating the history of Lot, the alternate panels have figures, exquisitely chased in low relief, of Diana, Minerva, Jupiter, and Mars, on elaborate backgrounds of flowers, birds and monsters in the style of Etienne de Laulne. The base has a projecting ovolo and other mouldings. Mark, a squirrel in an octofoil.

Height, 4 inches.

Probably French, sixteenth century.

Lent by Mr. Louis Huth.

28 VASE AND COVER, OF GREENISH PORPHYRITIC MATERIAL, WITH GILT MOUNTS.

Inside the vase is a plain stone cup with gilt-silver lining, surmounted by a band engraved with a semi-oriental design; this fits into a gilt lining to the vase. The cover is depressed domical, cut into numerous facets, to which are affixed eight cherubs' heads on open-work rosettes, and sixteen similar rosettes without the heads. The cover is finished by a band engraved with a similar semi-oriental design. The neck of the vase is encircled by a band of open-work scrolls, bearing cherubs in relief. The vase is gourd-shaped on a circular stem and foot, cut like the cover into numerous facets, to which are fixed male and female heads and cherubs on open-work scroll ornaments. The lower part of the stem has a series of scrolled designs with heads; and a row of winged heads, both male and female, beneath. The base of the foot is encircled by a band of scroll-work in relief with

heads at intervals, and terminates in a band of quasi-Oriental engraving. Mark, "S. T" in monogram on shield.

Height, 12 inches.

Probably Italian, seventeenth century.

Lent by Sir T. D. Gibson Carmichael.

29 A GUILD CUP AND COVER, SURMOUNTED BY A DOLPHIN SUPPORTING A KNIGHT HOLDING A BANNER.

The cover is domed, embossed with a strap and rosette border on a matted ground. Above is a plain bulb, and a raised disc, with rayed ornament, supported by three bracketted open-work scrolls: over it being a pomegranate upon which the dolphin and knight are resting. The body is chased with grotesque heads, cartouches, fruit, etc., on matted grounds, the work almost concealed by the hanging shields of masters of the guild of tailors. The stem is vase-shaped, with three scrolled handles, tuberculated on a matted ground. The foot is plain and bulbous above, upon a low dome with an embossed border of grotesque masks on matted ground. From the body twenty-nine various badges and shields are suspended, bearing inscriptions and devices of masters of the Tailors' Guild of Bergen in Norway, the earliest dated 1634. Maker's mark, "B" under a coronet.

Height, $26\frac{1}{2}$ inches.

Norwegian, *circa* 1634.

Lent by Mr. E. W. Stanyforth.

30 STANDING CUP AND COVER, GILT.

The cover is a flattened dome, embossed and chased with masks, arabesques, and baskets of fruit, surmounted by an erect figure in Roman costume, holding a spear, standing upon a vase with three handles. The cup is cylindrical and bell-mouthed, bossed out and lobed beneath. The cylinder bears three medallions with salient busts representing youth, manhood, and age; between three chimæras in low relief, holding cornucopiæ. The stem is vase-shaped, with arabesque ornament corresponding with the vase of the cover, and the foot is embossed with a strap and vine border, scrolled, on matted ground. A coat of arms and the motto in Welsh (translated), "Peace, happiness, and good fellowship," has been engraved inside the bowl. Marks, Strasbourg, 1534 to 1567.

Height, $13\frac{1}{2}$ inches.

German, sixteenth century.

Lent by Mr. J. E. Taylor.

31 & 32 PAIR OF CYLINDRICAL CUPS, TAPERING DOWNWARDS, ON FEET.

Each is engraved with two circles with a rebus and legend; one has engraved trophies of musical instruments between, and the other bunches of fruit and

flowers. Round the rims are on one, "Sic veritas non durat hypocrisis": the other has, "Non omnia possumus omnes. Ergo alterius altera poscit opem." On the bottom of the cups two shields are engraved with the date 1643. Marks, "Nuremberg," and a unicorn rampant, known in 1642.

Height, 3 in. ; diameter, $2\frac{7}{8}$ in.

German, *circa* 1642.

Lent by the Rev. S. A. Thompson Yates.

33 VESSEL OF CYLINDRICAL FORM, GILT.

On four ball feet, above each of which is a richly worked and applied terminal figure, the intervening spaces decorated with foliated arabesques finely chased and embossed in low relief. On the under side is the monogram of Nicolo da Modena.

Height, $2\frac{3}{8}$ in. ; diameter, $3\frac{7}{8}$ in.

Italian, sixteenth century.

Lent by Mr. J. E. Taylor.

34 GOBLET, ELLIPTICAL, ON STEM, PARCEL GILT.

The bowl is engraved round the lip with a running border of vine with cherubs at intervals. The body is decorated in a series of narrow pointed vertical bosses, with angulated leaf-shaped bosses below, the latter alternately plain and matted. The stem is bossed into convex flutes, and is trumpet-shaped, with a circle round the bowl of hanging recurved acanthus or thistle leaves of sheet metal ungilt, lined and embossed. The foot is moulded and beaded, and is supported on three winged globes. This has many features of English work, but is more probably Flemish. There are no marks.

Height, $7\frac{1}{8}$ in. ; diameter, $4\frac{1}{4}$ in.

Flemish (?), late sixteenth century.

Lent by Sir Francis Cook.

35 OVAL DISH, RICHLY EMBOSSED AND FROSTED.

The rim is panelled with rococo ornament, the edge frilled and scalloped. The hollow of the dish is similarly worked, including three circular panels, the largest in the centre bearing a female bust crowned with a garland of flowers; the left-hand circle with vine leaves and rococo ornament, and the right-hand with a fountain and a cornucopia, from which water is pouring. The entire surface is highly embossed, chased, and partially matted, the prevailing ornament being shell-like, with the vine meandering through it. Marks, "P, W," and a griffin's head erased.

Length, 23 in. ; width, $15\frac{1}{2}$ in. ; height, $1\frac{3}{4}$ in.

Spanish (?), late seventeenth century.

Lent by Her Majesty Queen Victoria.

36 STANDING CUP AND COVER, THE BOWL FORMED OF A BRAZIL NUT.

The lower part of the cover is a flat dome, finely embossed with acanthus scrolls and grotesque heads, the ground covered with short concentric dashes; round a centre of bossed-up lobes, surmounted by a fluted vase and a ball seated in a leafy cup. The cover finishes in a vertical rim, engraved with acanthus scrolls. On the bowl beneath is a denticulated border and leafy fret. The nut is further secured by a system of baluster-shaped straps, twelve disposed vertically, and six horizontally. At the six intersections are circular medallions with portrait busts in laurel wreaths; and at the base a fret. The stem is cylindrical above; on the drum are portrait medallions and handled vases embossed in low relief, of the utmost delicacy of execution; beneath is an ovolo overhanging a stem with supporting brackets of scrolled griffins on a gadrooned foot. The base is raised in two stages, the upper decorated like the cover, and the lower with an acanthus border. Marks indistinct.

Height, 12 inches.

German.

Lent by Mr. Jeffery Whitehead.

36* A COCOANUT CUP AND COVER, WITH GILT MOUNTS.

The cover is domed in two stages, the lower with foliated scrolls and five bossed cabochon gems. The finial is formed of a small turned vase on a rayed pedestal. The border of the cover is scalloped with an ovolo design. The nut is finely carved with Venus, Juno, and Minerva, and secured by three hinged straps in the form of female terms. The rim is high and conical, engraved with an interlacing strap border forming three vandykes; at the base of the nut is an scalloped fret and an embossed border of strap-work and cabochon gems. The stem is vase-shaped, with scroll handles and three salient dogs' heads applied upon a decoration of chased strap-work. The foot is domed, with three escutcheons bearing female heads with hair in ringlets, ribbons and fruit between; finishing in two stages of ovolo mouldings. Marks none.

Height, $10\frac{1}{4}$ inches.

English (?), *circa* 1570.

Lent by Mr. T. W. Waller.

37 CUP, BOWL SHAPE, ON HIGH STEM, GILT.

The lip is vertical, engraved with a running scroll of vine pattern; beneath this the bowl expands and bears a series of oblong bosses, inclosed in plain strap-work, with a narrow, delicate border fastened by studs enamelled black; the bottom of the bowl forms a series of lesser bossings. The stem is vase-shaped and embossed with masks and shells. The foot is circular, domed, and trumpet-

shaped above, with arabesqued scrolls in flat embossing on matted ground. The bowl bears an Oriental inscription. Inside is engraved "C 4" under an open crown. Mark, "N." (Nuremberg).

Height, $9\frac{1}{2}$ inches.

German, seventeenth century.

Lent by Mr. Leverton Harris.

38 GUILD CUP AND COVER, GOURD SHAPE.

The cover is spirally lobed, the lobes environed with leafage and scrolls, surmounted by a figure of a warrior with a spear and shield. The bowl is also spirally lobed in a double series, interpenetrating, with grotesque masks in the upper spandrils. The lip is inscribed: "Das sint der jenigen Nahmen der Schilder die mit zu dem willkoñ gekommen sindt." A number of names of blacksmiths are engraved on the lobes. The earliest on the cup is 1661. The stem is formed of the figure of a blacksmith, a hammer in his right hand, a shield in his left. The foot is high, and repeats in different proportions the ornament of the cover. Marks, "J. V. B" and another indistinct.

Height, 21 in., excluding the spear; diameter, 6 in.

German, seventeenth century.

Lent by Mr. J. Blumenthal.

39 CUP AND COVER, IN FORM OF A SQUIRREL, ON AN OVAL STAND, GILT.

The body is finely chased and engraved, the head removable. The animal is seated on the bough of a tree, and bears a shield, upon which are engraved two squirrels regarant in an oak-tree. From near the foot hangs a small portrait medallion, enamelled. The stand is an oval mound, upon which are two lizards, a frog, and a beetle, minutely worked in silver on the gilt ground. Marks, "N." (Nuremberg), and a maker's mark, indistinct.

Height, $11\frac{3}{4}$ inches.

German, sixteenth century.

Lent by Mr. Pierpont Morgan.

40 ROSE-WATER DISH, EMBOSSED AND GILT.

The rim is wide and flat; embossed with four heads of Roman emperors in wreaths supported by mermen with scrolled tails ending in foliage and a flower, between the four masks, on a pounced ground. The hollow is plain, and the centre raised, and embossed with strap-work and scrolls, and a border of bay leaves. The print is separated by a plain space, and incloses a shield enamelled with a coat of arms either of the House of Arragon or of Foix.

Diameter, $19\frac{1}{2}$ inches.

Lent by Sir J. C. Robinson.

41 EWER, THE COMPANION.

With long neck and globular body, on short stem. The neck is divided into three regions, with a large mask under the spout. The central division has two embossed heads on medallions. On the shoulder is a row of scallop shells embossed, and below is a band of foliated scroll-work with a mask in relief. The handle is reeded and divided into two scrolls where it joins the neck. Under the foot is an enamelled shield as in No. 40.

Height, 14 $\frac{1}{4}$ inches.

Lent by Sir J. C. Robinson.

42 TANKARD, OCTAGONAL, SILVER GILT.

The cover and drum are decorated with a cast design of raised fleur-de-lis. The knob is faceted and spiral, surmounted by a crescent and star—perhaps recently added. The eight sides are divided by a simple moulding, and round the middle of the tankard runs a plain welt. The thumb-piece is formed of a female torso between two lyre-shaped wings. The handle is composed of a female torso with a satyr's mask at its extremity. Mark, two "G's" above a gateway. The style is characteristic of work made at Siebenbürgen.

Height, 11 inches.

Austria.

Lent by Sir T. D. Gibson Carmichael.

43 A TOILET SERVICE, GILT.

Consisting of two large oblong boxes, three round boxes, one smaller than the rest, two perfume bottles, a looking-glass, a dish, two small jars, and a pincushion. The tops of the boxes are embossed with allegorical designs of the loves of the Gods in relief, bordered with a laurel wreath and acanthus border. The sides are embossed with an arabesque of cherubs and acanthus, with vases of flowers. The mouldings are plain reeded. The bottles and jars are decorated in a similar manner, and the screw stoppers finish at the top in an acanthus flower. Marks, "London" and "W F" above a cinquefoil, with a bow above.

English, 1683.

Lent by Mr. S. Phillips.

44 STANDING CUP AND COVER, GILT.

The cover is a flattened dome, embossed with fruit and strap-work in low relief on a matted ground, surmounted by a figure of Mars on a high cylindrical pedestal. The cover is more carefully worked than the rest, and may be by a different hand. The body has three oval panels of strap-work containing a lion, a stag, and a bear in landscapes: rising from the bottom and passing upward between the panels are three vases with flowers, the rest fruit and strap-work.

The stem is trumpet-shaped, reversed above and below a flattened embossed knop. The base is bulbous embossed with fruit, upon a nearly flat stand with arabesqued strap-work. Marks indistinguishable.

Height, $1\frac{3}{4}$ inches.

German, seventeenth century.

Lent by Mr. Leverton Harris.

45 PORCELAIN BOWL, WITH GILT MOUNTS.

The handles are bracketted scrolls of elaborate character, mounted on vertical strap borders, hinged, and engraved with foliated scrolls. The foot is engraved with strap ovals inclosing four-pointed stars on shaded ground. The porcelain in Kanghe, 1661-1722.

Height, $4\frac{1}{2}$ in.; diameter, $5\frac{7}{8}$.

English, seventeenth century.

Lent by Mr. Pfungst.

46 PORCELAIN JUG AND COVER, WITH GILT MOUNTS.

The handle is scrolled, a cast terminal female figure in front, ending below in a grotesque mask; the rest beaded. The thumb-piece is a mermaid with forked tail. The cover is secured by a scalloped fret, and the mount round the mouth is broad and vertical, engraved with foliated scrolls, comprising Tudor roses and two masks. The foot is circular with sloping sides, engraved with an arabesque, and surmounted by a cable and scalloped fret, a moulding below. Mark, "W" in a plain shield.

Height, $7\frac{1}{2}$ inches.

Dutch (?), seventeenth century.

Lent by Mr. George Salting.

47 PORCELAIN BOWL, WITH GILT MOUNTS.

The rim is plain, with two lines of engraving and a leafy fret. The handles are horizontal, the upper surface finely worked, formed of two female terms connected at the rim by a female mask, and surmounted at the top by a shell-like ornament, probably of plumes. The design is repeated on the under side in engraving. The four straps connecting the foot are hinged and denticulated down the centre, with fretted margins. The foot has a simple cord moulding above a narrow perpendicular border of lozenges and bars, and a convex base, decorated with a border of drooping bell-like flowers with feathery leaves. Marks, an "A" and "MS" in monogram, a mermaid and another indistinct.

Height, $3\frac{3}{8}$ in.; diameter, $4\frac{7}{8}$ in.

Dutch (?), seventeenth century.

Lent by Mr. R. E. Brandt.

48 DISH, OBLONG, GILT.

Of curving outline at the ends and sides, an angular break and an ogee line connecting them. The rim is nearly flat, with raised and moulded edge and finely engraved arabesque border of strap-work and leaves, matted, connecting four quatrefoil medallions of boys chased in relief. The hollow of the dish is deep and lobed, flat at the bottom and quite plain. The marks are those of Joseph Ekhardt Heuglin of Augsburg.

Height, 2 in.; length, 16 in.

German, eighteenth century.

Lent by Mr. Charles Butler.

49 CUP OF BLACK LACQUER AND MOTHER OF PEARL, WITH GILT MOUNTS.

The body is oval, the lip everted, engraved with acanthus husks on hatched ground. Above the bilobate fret holding the lacquer is a delicate chain pattern border, applied. The fret below is separated by a fillet from the shallow basin, engraved with acanthus forming the base of the cup. It is supported by three figures in Roman costume round a slender baluster stem. The foot is in two concave stages, the upper embossed with cherubs' heads upon escutcheons with fruit between, and the lower with a modification of the ovolo.

Height, $7\frac{3}{4}$ inches.

Dutch (?), seventeenth century.

Lent by Mr. J. E. Taylor.

49* HANDLED DISH, PARCEL GILT.

The dish is flat, with sloping sides, high in front, produced in a point ending in an acorn. The opposite end is continued up into a flat handle, bent towards the end at a right angle and expanded into a flat oval. The centre is raised, embossed with the Russian eagle, surrounded by a wreath. Under both the handle and the acorn the dish is engraved inside with foliage. On the outside is a band with an engraved inscription, on a hatched background, with four circular medallions of monograms, recalling Arabic decoration. The inscription is said to be in Slavonic, and to the effect that the dish was given by Peter the Great and his brother to a burgomaster, Lucas Kouklin of Viatka.

Length, $10\frac{1}{4}$ inches.

Russian.

Lent by Viscount Powerscourt.

50 BOX OF CUIR-BOUILLI, WITH SHIELDS OF ARMS ENAMELLED.

The silver work consists of two plates inscribed, on one "J. LVPI QVIXADA," on the other "DECRETOZ DOCTOR POSVIT," with a small ring and two shields of

arms, one still enamelled. An inscription gilt inside the lid mentions Don Juan Lopez Quixada in connection with the battle of Pavia, 1529.

Height, $2\frac{1}{2}$ in. ; length, $5\frac{3}{4}$ in.

Spanish, *circa* 1530.

Lent by Sir T. D. Gibson Carmichael.

51 TANKARD AND COVER, GILT.

The cover is domed, surmounted by a standing griffin holding a plain oval escutcheon, with the date 1575 ; standing on a mound upon a flat circular plate with engraved arabesque border. The dome is embossed, the design intersected by curving bands with cartouches above and cherubs' heads below. The thumb-piece is a winged mermaid with forked scrolls. The handle is bent, the front embossed with masks, figures in niches, and fruit, ending in a boy's head in full relief. The body of the tankard has seven vesica facets, bearing figures of Saturn, Jupiter, Mars, Sol, Venus, Mercury, Luna. The spandrils are filled alternately by cherubs and flowers above, and a cartouche design below. The base is convex, embossed with strap and fruit border, standing on three feet formed of cherubs with expanded wings.

Height, $8\frac{5}{8}$ inches.

German, 1575.

Lent by Sir Noël Paton.

52 CUP AND COVER, GILT, FORMED AS AN OX RAMPANT.

The ox is finely modelled, the head, removable, forming the cover. It is believed to have belonged to the Guild of the Butchers of Bâle. Marks, "Lüneburg."

Height, 9 inches.

German, seventeenth century.

Lent by Sir T. D. Gibson Carmichael.

53 CHALICE.

The bowl is plain, the sides almost straight but curving outwards at the lip. The stem is an oval vase, embossed with cherubs and acanthus on a matted ground, with beaded discs at the top and bottom. The foot is plain trumpet-shaped on a stepped base, with slender laurel wreath and radiating acanthus border. Under the foot is engraved the monogram "M. D.", a palm leaf on either side, and perhaps a coronet or crest above, obliterated. Marks, "Q" under a coronet, "A" surrounded by three crescents, two mullets below, and fleur-de-lis above ; and "AD" with fleur-de-lis, two pellets and a coronet above, two palm branches below.

Used as a chalice at Dry Drayton, near Cambridge.

Height, $9\frac{7}{8}$ in. ; diameter of bowl, $3\frac{1}{2}$ in. ; and of base, $5\frac{1}{8}$ in.

French, 1684(?).

Lent by Mr. J. E. Foster.

54 CUP, IN FORM OF A LION RAMPANT, PARCEL GILT.

The head is removable and forms the cover, and the beast stands upon a rustic mound, with thin disc-like edge, the margin bent up at intervals. It narrows below, forming a plain neck with an applied escutcheon bearing a coat of arms, enamelled, and the words "ANNA CECILIA . G . K ." Under this it is bossed into a flat convex dome with swirling acanthus leaves, in matted silver, on a burnished and gilt ground. The base is thin, plain, and flanged, bent up at intervals. Probably the lion originally supported a shield. Marks, "Hamburg" and "I. R" above a trefoil, noted in Rosenberg as 1694.

Height, 16½ in. ; diameter of base, 9 in.

German, *circa* 1690.

Lent by Mr. Pierpont Morgan.

55 ENGRAVED DISH, GILT.

The outline is octagonal, curving between the points, the edge moulded and with a delicate egg and tongue border. The rim is richly engraved with four scenes, representing hunting, sleighing, etc., on scrolled cartouches with masks above and at the sides, possibly representing the seasons : between these are four very rich arabesques, symbolizing earth, air, fire, and water ; one with scrolls bearing a phoenix, monstrous heads and masks, and entangling dragons, lizards, and serpents ; another with a nude crouching female on an escutcheon, supported by tritons, scrolls with fish, and inhabitants of the sea and fresh water ; the third by a cupid, female terms, flowered scrolls, apes and dogs, inscribed "Der handt gediert" ; the fourth with a cherub, and birds amid scrolls. The ground behind these elaborate compositions is shaded with lines. The circular centre is engraved with the interior of a Gothic church, representing the presentation of Samuel in the Temple, surrounded by a quotation in Dutch from the book of Samuel. On a paving flag is inscribed "J. Looft, 1631." The marks are a "B" in a shaped escutcheon, a fleur-de-lis, and crowned Imperial eagle, for Haarlem or Amsterdam.

Diameter, 12 inches.

Dutch, 1631.

Lent by Mrs. Hornsby Drake.

56 CHALICE, GILT.

The bowl is small, the sides straight, curving outward near the lip ; the lower part, slightly expanded, has a border of cockle shells and pellets, with cherubs and gourds beneath. The stem is a vase with wide shoulder, bearing spaced oblong pellets, and heads of fiends and swags of drapery on the body below ; standing upon a low cylinder with small portrait busts in high relief within circular medallions, separated by bracketed scrolls. The foot has an upper convex stage with winged demons' heads, and a larger lower stage with heads of the

Apostles, under drapery festoons supported by cherubs, with bunches of fruit, scrolls, and in front a cross with pilgrim's emblems, as staves, cockle shells, and gourd-shaped flasks, with scrolls on either side. On a shield is "C O" and two keys beneath, and a castle or tower. Marks, "L. E. I." and "A R."

Height, $9\frac{3}{8}$ in.; diameter of bowl, $3\frac{1}{4}$ in.; and of foot, $6\frac{1}{2}$ in.

Spanish, sixteenth century.

Lent by Mr. Jeffery Whitehead.

57 SMALL CUP AND COVER, GILT.

The cover is flattened and convex, embossed with scrolls and fruit in low relief on a matted ground, surmounted by a high pedestal bearing a lion rampant supporting a shaped and moulded escutcheon with the arms of Würtemberg engraved upon it, and the inscription "E. H. Z. W. G. W. R.". This comprises the initials forming Eberhard Herzog zu Würtemberg, Anna Catherina Herzogin zu Würtemberg Geboren Wild und Rheingräfin. The bowl is tall and cylindrical, the lip slightly everted, the rim plain, the rest embossed in relief with a partly geometric design of straps, and swags of foliage and fruit on a matted ground. The bottom of the cup is flat. The stem is balustered, and has elongated bosses. The foot rises and is bulbous above, embossed with scrolls and fruit over a plain neck and embossed convex base. Marks, "G. S." and a town mark indistinct.

German, seventeenth century.

Lent by Mr. Max Rosenheim.

58 OVAL TRAY, GILT.

The edge is thin, bent upwards in places, forming a scalloped effect. The convex rim is embossed with a remarkable design based upon the octopus, partly matted. The centre is flat, with an added plate with an embossed fillet, shaped to receive the porringer, No. 8, Case I. Marks, "Hamburg" and "N".

Length, $12\frac{1}{4}$ in.; width, $10\frac{1}{2}$ in.

German, seventeenth century.

Lent by the Earl of Carysfort.

59 TANKARD AND COVER.

The cover is domed, embossed with strap-work, fruit and masks; surmounted by a nest, formed of shredded and scrolled silver, within which is a swan carrying a boy, who blows a horn. The thumb-piece is a scroll with split ends, the handle, a female term with wings upon a scroll. The body has four panels embossed with the story of Susannah and the Elders in elaborate strap-work frames. The foot is convex with enriched ovolo. Marks, "Augsburg" and a bird.

Height, 7 inches.

German, late seventeenth century.

Lent by Mrs. Sebastian Gassiot.

60 HOLY-WATER BUCKET, HANDLED.

The sides are hexagonal, sloping inwards towards the base. On two of them are the emblems of the Passion, and on the others fruits and foliage in arabesqued frames, of strap-work embossed in low relief. The rim is moulded, with a border of scrolls and fruit below. The base is concave, an acanthus leaf at the angles, over a convex leafy border. The handle is formed of a pair of cast and chased scrolls with a cherub, and connected together by a strap and a ball. The attachments are finely modelled and chased female terminal figures. Underneath is an engraved coat of arms.

Height, exclusive of handle, 7 in. ; diameter, $6\frac{1}{2}$ in.

German, sixteenth century.

Lent by the Birmingham Art Museum.

61 WAGER CUP IN FORM OF A MAN IN A BARREL, GILT.

The smaller cup is gourd-shaped, the upper part diapered with incised lines, and the lower part with a pattern of ovals. This is swivelled between two scrolled griffin brackets, upheld by the figure of a man with extended arms: he wears long hair and a pointed beard, and is attired in a slashed doublet with puffed sleeves and a ruff. The lower limbs are encased in a barrel which forms the larger drinking cup. Unmarked.

Height, 10 inches.

German, *circa* 1630.

Lent by Sir Noël Paton.

62 TRIANGULAR CONDIMENT HOLDER, PARCEL GILT.

With three hemispherical receptacles, the spaces between filled with grotesque heads and leaf ornaments. The three vertical sides are embossed in high relief with a grotesque monster, foliage, and nude children. On one a seated child holds a monster by the tail. This monster is a favourite Gothic form in the Paris Books of Hours, and bears a dragon's head on a long neck, with a twisted tail, two legs, and hoofs. A second child, issuing from a flower, thrusts a lance into the beast's mouth. Another panel bears a similar monster with floriated tail ending in a flower-like form, out of which a cherub issues; at one end a nude child thrusts a lance into the mouth; at the other a child runs away. The third panel bears a monster with lion's feet, and a tail of scrolled design, ending in a flower-like form, from which issues a child, and at the other end a child grasps the scrolled crest of a griffin's head. The backgrounds are pounced. The relief is skilfully worked with fine effect. The angles have three terminal female figures, their hair elaborately dressed, upon scrolls, which form the feet.

Height, $2\frac{3}{4}$ in. ; length, 8 in.

French.

Lent by Mr. D. M. Currie.

63 ENGRAVED DISH.

The outline is octagonal, curving between the points; the edge moulded with a delicate ovolo border. The rim is divided into four panels, engraved with a fleet of vessels of war, the names of each ship inscribed beneath, and the name of a sea-port below each composition. Between are four figures, allegorical, of spring, summer, autumn, and winter, on elaborately-scrolled escutcheons. On the centre of the dish, on a large heart-shaped escutcheon in a frame of strap-work, is an engraving of the Dutch fleet in the port of Amsterdam. Above is an oval medallion with a portrait of Pieter Haÿns, inscribed "Generael Pieter Pieters Z. Hayn." This distinguished admiral was born in 1576, captured the Spanish Silver Fleet in 1628, and was killed in action with the Portuguese in 1629. An inscription on the back commemorates the admiral's victory. Marks, "Amsterdam," "T" for 1608, and another indistinct.

Diameter, $12\frac{7}{8}$ inches.

Dutch, 1608, engraved *circa* 1630.

Lent by Mr. Carrington.

64 PORRINGER AND COVER, HANDLED, GILT.

The cup stands on a low spreading foot, and is decorated with embossing representing hunting scenes. Two-thirds of the circumference is occupied with a stag-hunt, the hounds followed by a man mounted, carrying a spear, confronted by a dismounted man in a sort of kilt with a larger hunting spear, and a landscape background; the rest with a coursing scene, the huntsman in a kilt, blowing a horn and carrying a spear. Above is a sort of frieze made up of heads of a fish, probably a skate or ray, forming a vandyked ornament, reaching to within an inch of the opening, the portion above being plain and burnished: on this is engraved a coat of arms. The handles are scrolled with winged terminal figures in front, and ending at both ends in serpents' heads. The cover is only slightly raised, with plain edge, the rest decorated with hunting scenes, as on the body. The knob is turned. Mark, a mullet above a scallop between pellets on a plain shield.

Height, $7\frac{1}{2}$ in.; diameter, 6 in.

English, *circa* 1670.

Lent by the Earl of Shaftesbury.

65 SALVER ON FOOT, GILT, THE COMPANION TO No. 64.

The rim is flat, with a plain edge and a border formed of an engraved line bent as in Chinese design. Within this is a band three inches wide, with continuous hunting scenes in landscapes of hills and trees. In one scene, two men in kilts, one armed with a spear, the other with a two-pronged fork, attack a boar, a third man without clothes being extended on the ground. In another the boar is brought to bay by hounds and is speared by the huntsman. Two other scenes

are of stag-hunts. This band finishes in an embossing, based perhaps on the frieze of skates. The sunk centre is engraved with the coat of arms, coronet and feather-mantling of Baron Ashley of Wimborne, who was subsequently created first Earl of Shaftesbury, and Lord Chancellor of England, impaling those of his third wife, daughter of Lord Spencer, 1661-1672. Mark as on porringer.

Height, $3\frac{1}{4}$ in.; diameter, 15 in.

English, *circa* 1670.

Lent by the Earl of Shaftesbury.

66 TANKARD AND COVER, GILT.

The cover is flattened, domed, embossed with masks on strap-work escutcheons, an oval between each, a knob of several turned stages above. The thumb-piece is a mermaid with forked tail, and the handle engraved. The body is embossed with three vases of pinks, and three strap-work frames and masks. The marks are indecipherable, and the initials "V. C. W." are engraved underneath.

Height, $5\frac{1}{2}$ inches.

German, seventeenth century.

Lent by Mr. S. Phillips.

67 TANKARD AND COVER, GILT AND ENGRAVED, OF LARGE SIZE.

The lid is raised and flat topped; in the centre a circular engraving of Jonah entering the whale's mouth, surrounded by a wreath of tulips. The thumb-piece is formed of two pomegranates on stems; the handle of two reversed scrolls, engraved. The body is engraved with three medallions, encircled by sprays of acanthus, representing Pharaoh's dream, Joseph sold by his brethren, and Joseph entertaining his father and brethren. The tankard rests upon three eagles' claws grasping balls and fixed by acanthus leaves. Marks, "N. E." and another indecipherable, possibly Regensburg.

Height, 9 in.; diameter, $6\frac{1}{4}$ in.

German, seventeenth century.

Lent by Viscount Powerscourt.

68 TANKARD AND COVER.

The cover is flattened, in two convex stages, the upper engraved with an escutcheon, bearing the initials "E. W." and "MENTA. MORI." on either side; the lower embossed with cherubs and fruit. The thumb-piece is a mermaid with forked tail. The body is engraved under the rim with a vandyked border of arabesqued scrolls and foliage; round the base is an embossed border of masks, scrolls, and fruit over a plain convex band. Marks, "B" with a spray of leaves above, and "F A P" in monogram.

Height, 7 inches.

German, seventeenth century.

Lent by Mr. Jeffery Whitehead.

69 GUILD CUP AND COVER, OF THE MILLERS AND BAKERS OF URACH,
WÜRTEMBERG.

The cover is flat, domed in two stages, engraved with interlaced straps on a matted ground; it is surmounted by a lion and parrot. The bowl is cylindrical, the lip curving, engraved with an interlacing strap border. Around it is a ring with hooks and eyes, from which a large quantity of shields are hanging, inscribed with the names of guild masters and dates, beginning with 1632 and ending 1826. The stem is balustered, faceted at the base, and on a convex and moulded foot, with engraved strap border. Marks, "I^L_K" and a hunting horn with "V" beneath in a shaped shield.

Height, 11 $\frac{3}{4}$ inches.

German, seventeenth century.

Lent by Mr. E. W. Stanyforth.

70 TANKARD AND COVER, GILT.

The cover domed, embossed with a partly geometric arabesque. The drum has six vesica facets engraved with scrolled festoons of fruit and flowers, a bee hovering above. The intervals are embossed with scrolls and a trefoil. The handle bears a male terminal figure, and the convex base is embossed with an ovolo. Underneath is a crest of peacock's plumes issuing from a coronet and surmounted by a coronet. Marks, "Nuremberg" and a "W."

Height, 5 $\frac{3}{4}$ inches.

German, seventeenth century.

Lent by Mr. Charles Butler.

71 TANKARD AND COVER, GILT.

The cover is raised and flat-topped, surmounted by a turned vase-shaped knob, upon a disc with engraved money-pattern border, in the centre of a rosette of eight plain pointed spaces, with intervals filled with fleur-de-lis-like embossing, and edged with a flange and an ovolo border. The thumb-piece is a winged cupid, and the handle scrolled with a female terminal figure. The drum has a reeded edge and is of eight vesica facets, four of them engraved with shields, two left plain and two with pricked armorial bearings, initials, and crests. The intervals are embossed, four with cherubs, the rest with scrolled arabesqued ornaments. The base is convex, with a bent fillet over an ovolo border. Marks, "Frankfort" and "H. S."

Height, 5 $\frac{3}{4}$ inches.

German, sixteenth century.

Lent by Mr. Charles Butler.

72 TANKARD AND COVER, GILT.

The lid flat with lightly engraved border, a medallion in the centre, with an armed male and female figure supporting a crown, the sun in splendour above,

and two shields below. Inside the cover the reverse is seen, with a representation of Wladislaw IV., King of Poland and Sweden, 1632 to 1648. The thumb-piece is a pomegranate, and the front of the handle embossed with flowers in relief. The body is plain, and stands upon three pomegranate feet which are attached to it by applied vine leaves. Engraved underneath is "P. M. S." and the date 1531. Marks, "MP," a crown, and a crowned head.

Height, $7\frac{1}{4}$ in.; diameter, $5\frac{1}{2}$ in.

German, seventeenth century.

Lent by Viscount Powerscourt.

73 FIGURE OF BOXWOOD, MOUNTED IN SILVER.

The figure represents a pedlar, bearing a staff with fool's head knob and twisted snake. The hands, turned up hat, ruff, and shoes, are silver. Over one arm is a basket and under the other a goose. On the back is a large pannier of wood, laced and bound with silver, from holes in which issue heads of poultry, and two fool's heads and hands. On the ground, painted green, stand a small silver dog and a plant in flower. The lid of the pannier is embossed with fruit, and the oval base is domed, and embossed with hunting scenes. Marks, for either Nordlingen or Ueberlingen.

Height, $11\frac{3}{4}$ inches.

German, seventeenth century.

Lent by Mr. George Durlacher.

74 THE COMPANION, A FEMALE PEDLAR.

The staff is wreathed with flowers. The figure wears a silver apron, muff, and hood, surmounted by a cylindrical cap of felt or fur. At her girdle is a distaff and sack. The rest of the details are similar to those of No. 77.

German, seventeenth century.

Lent by Mr. George Durlacher.

75 TANKARD AND COVER, GILT.

The cover domed, embossed with scrolls and fruit on matted ground, surmounted by a moulded disc and a lion. The thumb-piece is a small mermaid with forked tail, and the handle bears a female bust in relief over a lion terminal. The body is embossed in low relief with a scrolled design, filled in with fruit and foliage on matted ground. The base finishes with a small lozenge border between mouldings. Marks, "Augsburg" and "B" with a cross, indicating a member of the Bayer family, who were goldsmiths.

Height, $5\frac{1}{4}$ inches.

German, end of sixteenth century.

Lent by Mr. S. Phillips.

76 BOWL-SHAPED DISH AND COVER.

The cover raised and flat-topped, with plain spherical knob, around which are disposed spirally five flat-chased acanthus leaves; and a moulded edge. The body is quite plain, with two projecting horizontal handles pierced in an arabesque design. Marks, "Amsterdam," "X," and a mullet and pellets.

Height, $3\frac{1}{2}$ in.; diameter, $7\frac{1}{2}$ in.

Dutch, 1611.

Lent by Mr. Jeffery Whitehead.

77 PEG TANKARD AND COVER.

The cover raised and flat-topped, a medallion in the centre with the equestrian portrait of Christian IV. of Denmark; environed with an embossed border of scrolls with leaves and rosettes, and three clam-shells on matted ground, edged with a bent fillet. Inside the cover is the reverse of the medallion bearing a bust portrait of the king, surmounted by a crown, inclosed in a frame from which depends the order of the Dannebrog, and surrounded by fourteen escutcheons of provinces or towns. The thumb-piece is a lion crowned, with a ball under its paw. A tulip is engraved on the handle, and three groups of tulips near the base of the drum, which also bears on the front a monogram under a crown. It rests upon three melon feet. Mark, "P. D."

Height, $9\frac{7}{8}$ inches.

Danish, circa 1625.

Lent by Viscount Powerscourt.

78 TANKARD AND COVER, PARCEL GILT.

The cover, a flat dome of two stages, with arabesqued etched borders, surmounted by a cupid. The handle is also etched with an arabesque. The thumb-piece is a cherub within acanthus leaves. The drum is divided horizontally in the centre by a band of two mouldings, faintly etched with a guilloche between. Round the base and the top are etched vandyked arabesques, covering about half the drum. The base is moulded, and has a narrow border of lozenges and bars. Marks, "Augsburg" and "F" in a circle on the base, and elsewhere "A" and "R" in rectangles.

Height, $5\frac{3}{4}$ inches.

German, late sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

79 TANKARD IN FORM OF A LANTERN, PARCEL GILT.

The cover of the lantern is conical and forms a lid, surmounted by a ring and a leafy rosette. It is divided horizontally by three bands, with three festooned patterns the grounds partly matted in silver and partly embossed

with ornament and gilt. The drum is in two panels of deeply punched honey-comb pattern, left silver, with gilt frame engraved with scales and lozenges, and crossed by two intersecting diagonal bands, similarly treated. In front is a small door of horn, through which is visible an engraving of two drunkards in the costume of fools. Over them is inscribed, "Dise . Latern . Ghert . in das Haus. Damit . leucht . Man . den . Gesten Naus," and the date 1582. Marks, none.

From the Londesborough Collection, Plate X., No. 2.

Height, $6\frac{3}{4}$ inches.

German, 1582.

Lent by Mr. Wickham Flower.

80 FIGURE OF A GERMAN PEASANT, FORMING A FLASK, PARCEL GILT.

The man is striding, dressed in a tunic strapped at the waist, with pouch and clasp knife. The garment is matted, with burnished borders. The legs are more coarsely matted, and the knee boots, narrow-brimmed hat, collar, etc., worked to represent the textures of the various materials. In the right hand he bears a spade, and in the left a hedger's bill, on the back a pannier. The head is removable, and the countenance rugged. The foot is a mound of earth on a plain plinth with sloping sides. Marks, "Augsburg" and "EZ" in monogram.

Height, $9\frac{1}{2}$ inches.

German, *circa* 1630.

Lent by Mr. Goldschmidt.

81 A COVERED EWER, GILT.

The cover is flattened, engraved with the monogram "A. V. S." surmounted by a coronet between two palm leaves tied with a ribbon. The body of the ewer is engraved with the crest of the Boswell family. The inscription "Veronica Countess of Kincardine—To her daughter Lady Elizabeth Boswell, who was the mother of Alexander Boswell of Auchinleck." The handle is plain and angular, the thumb-piece fluted and scrolled. The base is formed of an upper convex member, hollowed beneath, and a convex foot below, moulded. Marks, "The Hague," a heart ensigned with a crown, and an "A" in a circle.

Height, $7\frac{1}{2}$ inches.

Dutch, *circa* 1680.

Lent by Mr. S. Phillips.

82 PINE CUP, GILT.

The bowl is bossed into prominences in the usual manner, a small raised border separating the embossing from the plain rim. The stem is vase-shaped,

enriched with bosses and beading. The foot is high in the centre, and is embossed like the bowl. Marks, "Nuremberg" and "C. L."

Height, $6\frac{7}{8}$ inches.

German, seventeenth century.

Lent by the Birmingham Art Museum.

83 EWER, GILT.

The spout is small, slightly elevated, in the form of a shell, supported by a lion's head bracket; the rim a channelled moulding. The body of the ewer is divided two-thirds of the way up by a border of embossed circles and rosettes between narrow reeded mouldings, embossed above and below with acanthus scrolls, and applied cherubs' heads in high relief, two above the band and four below; on the lower part are also four children's masks in high relief, each over two salient corbels, with a flat guilloche between. The stem is plain and the base flat, with four acanthus leaves overlaid on an engraved border. The handle is three-sided, shaped like a note of interrogation, and engraved with two lines and acanthus leaves.

Height, 11 inches.

Spanish, *circa* 1650.

Lent by Mr. George Salting.

84 SMALL PORRINGER WITH HANDLES, GILT.

The bowl is beaten into ten lobes, two larger than the rest, the lip scalloped and everted. The foot is circular and plain. The decoration is confined to the interior, and consists of a minute herring-bone edging to the lower margin of the lobes, and an embossing at the bottom, a goose in water under a tree. The handles are scrolled. Mark, "HM" under a crown in a rectangle.

Height, $2\frac{3}{4}$ in.; greatest diameter, $4\frac{1}{2}$ in.

German, seventeenth century.

Lent by Mr. C. S. Kennedy.

85 COCOA-NUT CUP, WITH GILT MOUNTS AND STAND.

The lip is high and everted, engraved with a running scroll of arabesqued foliage; below this is a narrow border of cupids, scrolls, escutcheons and flowers, embossed. Securing the nut is an equally narrow border of escutcheons, and embossed cabochon gems, and cherubs' heads, on the convex and moulded shoulder. The nut is carved with a Bacchanalian triumph; the mount below being slightly engraved. The stem is vase-shaped, three brackets with monsters' heads attaching it to the bottom of the bowl, and it is finely embossed with lions' masks on escutcheons, with draped female heads between. It stands upon a low cylinder, convex above, the whole minutely embossed to match. The

foot is domed, embossed with heads in cartouches, parrots, and fruit, over a moulded base. Mark, a dolphin.

Height, $9\frac{1}{2}$ inches.

German, sixteenth century.

Lent by Mr. S. Phillips.

86 COVERED BOX, CYLINDRICAL.

The cover is domed, embossed with three elliptical panels of females representing Faith, Hope, and Charity, undraped; between them fruit, all on pounced ground: bordered by an ovolo on a flanged edge, and surmounted by a rayed disc and minute turned knob. The drum is engraved with a scene comprising a handsome chateau and the courtship and marriage festivity of the owner. In the centre he reclines, the lady assisting him to wine, a group of musicians behind; on one side he appears to seek to detain her, as she passes, a flower in her hand, by pointing to the mansion; on the other he conducts her, his arm round her waist, to the garden entrance. It is finished by a flange bearing an ovolo, and rests on three ball feet. Underneath is an engraving of a gentleman with pointed beard in sixteenth-century costume, his brows crowned with laurel, giving his hand to a lady bearing a palm branch, a figure of Christ between them in the act of benediction. Round this is engraved: "DAT GOD TOE SAEMEN VOECHT DAT COONEN GHEEN MENSCHEN SCHEIDEN." Mark, a dolphin.

Height, $3\frac{1}{4}$ in.; diameter, $2\frac{3}{4}$ in.

Dutch, sixteenth century.

Lent by Mr. Jeffery Whitehead.

87 MIRROR, IN RECTANGULAR FRAME, GILT.

The frame is convex, with slight ogee, embossed with a running scroll of acanthus leaves and flowers, children playing in the midst. Over the mitres are four acanthus leaves, and the frame is bordered by a pinched fillet on the outside and a reeded moulding within. Over the top are two acanthus scrolls, on a much bolder scale, on either side of a female mask, draped. A cupid is seated on each of these, and below is a festoon of fruit. The ground is matted. Marks, as on No. 43.

Length, $17\frac{1}{4}$ in.; height, 15 in.; including top, $19\frac{1}{4}$ in.

Pincushion, on raised oblong stand of ogee outline, embossed with acanthus scrolls and flowers, a draped female mask on either side; with reeded edges and raised upon four rosetted feet. Measuring about 7 by 6 inches. Marks, as No. 43.

These complete the toilet set, No. 43.

English, 1683.

Lent by Mr. S. Phillips.

88 DOUBLE CUP, FITTING TOGETHER, ENGRAVED AND EMBOSSED.

The cups are small and bowl-shaped with six large elliptical bosses, engraved alternately with bunches of fruit and figure subjects, and descriptive inscriptions above each in German: the ground is pounced between. Under the one cup is engraved a monogram and coronet; under the other a coat of arms. Marks, "Augsburg" and a swan (?) within an oval.

Height, 2 in.; diameter, $2\frac{7}{8}$ in.

German, seventeenth century.

Lent by Mr. Jeffery Whitehead.

89 PAX.

Two plates of silver nielloed, the upper one, a lunette, containing the sacred monogram inclosed in a wreath, with a cherub on either side: the lower rectangular, a Pietà, the figure of Christ supported by two angels. These are in a gilt bronze frame of Renaissance design.

Height, 8 inches.

Italian, sixteenth century.

Lent by Mr. Max Rosenheim.

90 CUP, GILT.

The bowl is cylindrical, the lip slightly curved and plain, the rest embossed with three cherubs inclosed in strap-work panels, with foliage and fruit between on a matted ground. The stem is vase-shaped, with three handles, and embossed with scallop shells and leaves. The foot is high, the upper part bulbous, embossed with strap-work, the lower part slightly domed, with foliage. Marks, "Augsburg" and "David Kramer."

Height, 10 inches.

German, seventeenth century.

Lent by Mr. Charles Butler.

91 A TRAVELLING CASE, WITH TABLE REQUISITES, GILT.

The fittings consist of a plate, a covered dish, knife, fork, and spoons, drinking glass, a salt, and stand for spice. These are shaped and moulded, engraved with arabesqued and vandyked designs on matted grounds. Marks, "Augsburg" and "I I S."

German, early eighteenth century.

Lent by Sir T. D. Gibson Carmichael.

92 PINE CUP AND COVER, GILT.

The bowl and cover are embossed in the usual way, the cover surmounted by the figure of a swan. The stem consists of the trunk of a tree with the figure of a man holding a hatchet. The foot is dome-shaped and embossed like the bowl. Mark, "41" in a rectangle.

Height, $9\frac{3}{4}$ inches.

German, seventeenth century.

Lent by the Birmingham Art Museum.

93 CUP, GILT.

The bowl is conical and deep, six-lobed above, matted, with plain borders, an embossed wreath separating the lower part, which is gadrooned, and also on matted ground. The stem is a vase, with three handles, embossed with lions' heads and shells. The foot is bulbous above, and flat-domed below, embossed with straps. Marks, "Augsburg" and "Cristof Bantzer."

Height, $7\frac{1}{2}$ inches.

German, seventeenth century.

Lent by Viscount Powerscourt.

94 KNIFE AND FORK, THE HANDLES GILT.

The handle of the knife is curved at the end and embossed with a shell design, the blade curved and silvered. The fork has a straight, circular, tapering handle with a small turned terminal knob; two steel prongs. Marks on the knife, "T" on a plain escutcheon and "J. L" in a rectangle. Both are engraved with the crest and coronet of a Duke of Powis.

Italian, late seventeenth century.

Lent by the Earl of Powis.

95 TANKARD AND COVER, GILT.

The cover is flatly domed, engraved with an arabesqued vandyke, surmounted by a statuette of St. Christopher. The thumb-piece is a mermaid with forked tail, and the handle bears a female terminal figure. The drum is finely engraved at the top with a vandyked arabesque, comprising masks and drapery, and at the bottom with vandyked arabesques with fruit. Round the centre is an applied band with cupids, strap-work, scrolls, and fruit in relief. At the base is a border of lozenges between mouldings. Marks, "C. F. W. R. U 4. H. M." and others indecipherable.

Height, $6\frac{3}{4}$ in.

German, sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

CASE K.

1 & 2 PAIR OF GUÉRIDONS, FROM WINDSOR.

The tops are large and plain, with a rising and recurved border, boldly embossed with ovals and acanthus leaves and a laurel wreath. At the top of the stem is a flattened sphere with a laurel, bead, and acanthus, and succeeding this a baluster form richly worked with acanthus in high relief over an ovate vase, with festoons of fruit and acanthus work on the stem and foot. This stands upon a plinth of six unequal sloping sides, fluted, with an oversailing laurel wreath above and below, and a vertical base with rosettes. Three very bold and massive-looking scroll feet are attached to the latter, richly worked with acanthus and flowers, both embossed and applied.

Height, 3 ft. 4 in.; diameter at top, $14\frac{1}{2}$ in.

English, *circa* 1670.

Lent by Her Majesty Queen Victoria.

3 PROCESSIONAL CROSS, RICHLY WORKED.

The limbs terminate in medallions with seated figures, in richly worked strap-work frames, crowned by cherubs; the upper medallion bears a Pelican in her piety. On the face of each limb is a circular medallion sunk, with the portrait bust of a saint in full relief; between cherubs and strap cartouches. The central medallion of the Cross is much larger, and represents the city of Jerusalem, the sun and moon above, and the Crucifixion in front. There are four clusters of scrolls round the margin taking the place of rays. On the lower medallion is a reclining figure with a genius holding a book. The knop is large and in two cylindrical stages, decorated with figures in niches, the cover shell-like, with figures in front. On the upper stage there is a pilaster in form of a term between each niche; in the lower these are duplicated. These rest upon a spherical base with strap-work over the socket, long ellipses in relief, and engraved strap ornament.

Length, 2 ft. 9 in.; width, $16\frac{1}{2}$ in.

Spanish, seventeenth century.

Lent by Mr. Charles Davis.

4 PROCESSIONAL CROSS, ELABORATELY WORKED.

The limbs are baluster-shape, flat, produced at the extremities into terminal crosses, with circular medallions in high relief in the centre of each; bearing

St. Luke, St. Mark, the Ascension, and a kneeling female figure with a chalice. The central medallion has "INRI" on a scrolled panel. The flat faces of the limbs are embossed with floral scroll-work, the margin fringed with ornamented discs and strap-work, the cross-like extremities accentuated by clusters of scrolls in the form of terminal brackets. The knop is large and in four stages, with a central cylinder between, with applied gilt rosettes and a series of winged terminal figures connecting the projecting stages above and below. On the principal stage are heads in high relief and a strap design, and on the others heads and masks in lower relief. The socket is decorated with acanthus leaves.

Length, 3 ft. 8 in. ; width, 2 ft. 1½ in.

Spanish, seventeenth century.

Lent by Mr. Charles Davis.

5 PROCESSIONAL CROSS, PARCEL GILT.

The limbs terminate in quatrefoils, with medallions in high relief of the Virgin and St. Mary Magdalene, and two of the evangelical symbols. The faces of the limbs are embossed with leafy scrolls. The central medallion is plain, and gilded balls are applied to the extremities, and conventional flowers to the rest of the limbs. The knop is a ball of copper gilt, embossed with rosettes and foliage, with four circular medallions bearing inscriptions on ribbons in silver. On one is "Ego Falconus della Vale in alzano fabbricavi." On a second, "Ano Dñi 1486 die 24 Decembris ista + fuit expleta." On the third, "Expleta fuit istam tempore D. P. Alexandri de Albino." On the fourth, "Ista + fecerunt fieri homines de Prata longa." The reverse of the cross is exhibited, the medallions bearing the figure of Christ in majesty in the centre, St. Christopher, St. John, and two evangelical symbols. The two saints are evidently of later date.

Length, 2 ft. 2 in. ; width, 19 in.

Italian, fifteenth century (in part).

Lent by Mr. Jeffery Whitehead.

6 EWER, COVERED, GILT.

The body is jug-shaped, plain above the shoulder and matted below, with four cherubs with long wings, the points meeting above and alternating, and crossed by swags of drapery with bunches of flowers and fruit; underneath is a radiating acanthus pattern in relief. Round the stem is a laurel wreath in high relief, left in the silver, above a plain trumpet foot with a raised convex border of acanthus work. The cover is domed in two stages, the upper with acanthus, and the lower a laurel wreath, boldly embossed, and surmounted by a Maltese

cross. The thumb-piece is a chased fleur-de-lis, and the handle of a larger and a smaller reversed C scroll, embossed down the front with a garland of laurel.

Height, $18\frac{1}{2}$ inches.

Presented with the dish, No. 7, by Sir Robert Geere.

English, *circa* 1683.

Lent by the Rector and Churchwardens of St. James's, Piccadilly.

7 ALMS DISH, GILT.

The rim slopes inwards, with a moulded margin; within this is an embossed border in relief with elliptical panels, containing the Annunciation above, the Adoration of the Shepherds below; to the left Christ crucified, to the right the Resurrection, all disposed to be seen in proper position when the dish is standing vertically. Between each panel is a cherub in relief on a matted ground, with connecting garlands of fruit. The rest of the dish is embossed with a composition in high relief of the Last Supper from an Italian design. Marks, none. Presented to the church with No. 6. Evelyn notes in his "Diary" that the "most noble plate" was given by Sir Robert Geere, "to the value (as was said) of 200*£*."

Height, $1\frac{3}{4}$ in.; diameter, $23\frac{1}{4}$ in.

English, *circa* 1683.

Lent by the Rector and Churchwardens of St. James's, Piccadilly.

8 ROSE-WATER DISH, GILT.

The rim is broad and flat, without moulded edging. The decoration, embossed in relief and wholly burnished, consists of a series of connected panels. In four sunk spaces are groups of weapons of war, the spaces between filled with convoluted ornament suggested by a monster's head. The rest of the dish is embossed all over; a circular sunk panel in the centre contains a crowned rose of Charles II. on a matted ground. There are four elliptical panels surrounding this, with the labours of Hercules and suggestions of monsters' heads between. Marks, "London," the maker's mark indistinct.

Height, $1\frac{1}{4}$ in.; diameter, $20\frac{3}{4}$ in.

English, 1660.

Lent by Mr. Leopold de Rothschild.

9 ROSE-WATER DISH, GILT.

The rim is broad and flat, plainly moulded for about an inch, the rest embossed with scrolled foliage and flowers, each series proceeding from the mouths of four pairs of dolphins intertwined. The rest of the dish is similarly embossed, the foliage proceeding from masks from which grapes depend. The principal flower used is the tulip, with leaves of acanthus and vine. The central

boss has a raised convex border of radiating leaf-work, and a flat depressed centre $3\frac{3}{4}$ inches plain. The embossing is accentuated by deeply grooved lines. Marks, "B" with a "D," and a crowned "L."

Diameter, $20\frac{1}{2}$ in. ; height, $1\frac{1}{8}$ in.

Flemish, seventeenth century.

Lent by Mr. F. Du Cane Godman.

10 EWER, OVATE, GILT.

The spout is large and expanded, in form of a helmet reversed, high in front with a bacchanalian mask with scrolls above. The remainder of the spout and neck is embossed with tulips. The handle is extremely rich, modelled with a bacchanalian mask with acanthus leaves and money pattern below, and connected with the spout by two dolphins. The body of the ewer is large and wide, flattened at the top, embossed all over in low relief, with a head on either side; from the mouths hang bunches of grapes over two interlaced dolphins, tulips, and acanthus leaves. The foot is small, bossed in two stages, and decorated like the neck.

Height, $19\frac{1}{2}$ inches.

Flemish, seventeenth century.

Lent by Mr. F. Du Cane Godman.

11 SALVER OF LARGE SIZE.

The rim is shaped and indented, cast, and finely chased. There is a cupid's bust on either side, the heads in full relief over clouds which appear to proceed from a spiral scroll, fish-scaled in front; at the top is a third bust, with the clouds replaced by a large shell; and in the fourth lower position a dolphin over a shell, and spiral scroll. Between are grotesque masks with shelly headdress, passing over the gadrooned edge like straps, garlands of fruit and flowers depending from them on an engraved escutcheoned background. The rest of the salver is plain except the centre, which has an escutcheon with the fish-scaled scrolls, charged with the arms of Maynard upheld by a cupid, and over a large clam-shell; on either side are two cupid term-brackets with garlands of fruit and foliage. Marks, "London" and "P L" with a star above and fleur-de-lis below, surmounted by a coronet, for Paul Lamerie.

Diameter, $27\frac{1}{2}$ in. ; height, $2\frac{1}{4}$ in.

English, 1736.

Lent by Mr. S. E. Kennedy.

CASE L.

1 CENSER, OF ARCHITECTURAL DESIGN, GILT.

The bowl flattened hemispherical, the rim with slight moulding and a bead border sunk with fillet below. The stem is low and trumpet-shaped, on a circular foot, with border of pierced quatrefoils in square panels on a slightly moulded base. The circular base of the cover has a pierced border of trefoils within circles between mouldings and under a low battlement. Behind this is a sunk ring through which the chain passes, and a raised platform upon which the architectural top is placed. The latter is in two unequal stages surmounted by a low hexagonal spire. The upper stage is perfectly hexagonal, and the lower of six sides of unequal dimensions. At each angle are buttresses and pinnacles. The short sides rise into two crocketed gables containing tracery of Decorated character masking the stage above. The longer sides are occupied by a screen with lancet arches and cusped, and a battlemented cornice enriched with a pierced trefoil border and mouldings. The second stage has small buttresses without pinnacles at the angles, plain lancet windows behind the gables of the lower stage, and crocketed windows above the battlements. A second battlement is treated like the lower one at the base of the hexagonal spire, which is crocketed at the angles, and engraved with chevrons on the faces. The finial is a pine cone and three finely modelled trefoil leaves. The enrichments are cast and the plain surfaces sheet metal. The handle mount is a sexafoil with three pointed and three semicircular lobes, a battlemented edge, and depressed conical roof, with a trefoil ring through which the large circular suspending ring is passed. The chain is curb pattern of round handmade wire, and appears to be contemporary.

Height, 11 in. ; diameter, $5\frac{1}{4}$ in.

Found in Whittlesea Mere in 1850, with the incense boat, No. 2, from Ramsey Abbey. A tenant on the estate, while fishing for eels from a boat, found the two objects lying together in the direct water-way between Ramsey and Peterborough.

English, late fourteenth century.

Lent by the Earl of Carysfort.

2 INCENSE BOAT.

On hexagonal foot, indented, with moulded base, and a border decorated with groups of five pellets arranged as quatrefoils. This ornamentation also marks the junction of the foot and the body and outlines the various parts of the boat.

The boat is shallow with pointed bows rising upwards and ending at both ends in finely modelled rams' heads continued into the keel. The upper edge is battlemented. The cover opens at one end with a knob formed like a nail head, rising from an engraved and gilt Tudor rose, and on the fixed cover is a Tudor rose only. All the enrichments are gilt. The vessel is conspicuous for the elegance of its form. The owner regards the broader treatment of the fleece towards its termination as indicating waves, forming a rebus, the ram's head upon the sea. If the roses are Tudor badges, the earliest date would be 1486, but they are possibly Lancastrian or ecclesiastical badges of earlier date. The attribution of the boat to Ramsey Abbey seems well founded.

Height, 5 in.; length, 11½ in.

English, fifteenth century.

Lent by the Earl of Carysfort.

3 & 17 CHALICE AND PATEN, GILT.

The bowl is wide and shallow with straight sides, plain, with the inscription engraved on a punched matted ground, commencing with a crowned pomegranate, "Pater + de + celis + Deus + miserere + nobis". The stem is hexagonal, the sides plainly panelled and with plain buttresses; the knop compressed, with tracery figures above and below, set obliquely, and lozenge studs bearing flowers of four petals and points, with round centres having raised points. The base of the stem has a pierced arcade with buttresses and cresting, the panels filled with an arcade of three bays. The foot has sloping sides of six faces passing into a circle below, inscribed, "Sancta + Maria + ora + pro + nobis". The base has six segmental lobes, and is moulded.

This cup closely resembles the Wylie and Trinity College chalices of 1525 and 1527.

Height, 7½ in.; diameter of bowl, 4⅜ in.

The paten has a six-lobed depression, with the sacred monogram on matted background, and engravings in the spandrels, of leaves and flowers, and on the rim the inscription "Sancta + Trinitas + Unite + Deus + miserere + nobis", and a pine cone between two birds.

Diameter, 5¼ inches.

English, about 1525.

Lent by Lord Hatherton.

4 INCENSE BOAT.

On a square stem merging into a flat foot of eight lobes. The lid is plain in two divisions with raised margins, terminating at either end in beautifully modelled curving heads and necks of dragons. On the centre of each section of

the lid is an applied lozenge fixed by rivets, one bearing a shield, a chevron and mullet, and the other a tree eradicated proper with two birds with wings addorsed. The vessel is plain, with a keel-like moulding on a plain foot. Mark, a crown of trefoils above "LEM" in Gothic letters.

Length, 8 in. ; height, $4\frac{1}{4}$ in.

French, fifteenth century.

Lent by Mr. J. E. Taylor.

5 GOBLET, HAMMERED AND ENGRAVED.

The bowl of flat, bulbous form, with a high recurved vertical rim slightly lobed in nine divisions ; resting on a raised circular foot. The edge of the bowl has a reversed cresting of trefoil design, the bulb being engraved with a band of scrolled foliage on a hatched background, comprising a youth in a jerkin and deer and hounds ; tufts of foliage projecting from the band. The junction of the foot and bowl is decorated with a cresting like that on the margin, and below on the stem is a similar pattern reversed on a much larger scale. The margin of the foot is decorated with a foliary pattern *à jour* over a sunk border between delicate mouldings. Mark, a suspended hunting horn in a shield.

Total length, $6\frac{1}{4}$ in. ; of stem, $3\frac{1}{4}$ in. ; diameter of bowl, 6 in.

Lent by Mr. J. E. Taylor.

6 PLAQUETTE, GILT, OF THE VIRGIN AND CHILD, IN EBONY FRAME.

In the centre, on a rectangular base supported by harpies, and ornamented with sea-horses and arabesques, the Virgin sits enthroned, holding the Infant Christ, an angel at her feet. To the left of the throne is a Roman warrior holding his horse's bridle, a bearded man touching his shoulder. To the right a draped female holding a basket of fruit, with three others and a child playing the mandoline. In the middle distance are Roman standards of elaborate kinds, and braziers. Described by Molinier, "Les Plaquettes," 1886, No. 164. By Moderno. A version of this in bronze is in the Berlin Museum.

From the Hamilton Palace Collection.

Height, $2\frac{1}{2}$ in. ; width, $2\frac{1}{8}$ in.

Italian, end of fifteenth century.

Lent by Mr. David Currie.

7 TRIPTYCH, ENAMELLED AND GILT.

Inside, in the central compartment, is the Resurrection, the figure of Christ draped in puce and green drapery, giving the benediction and bearing the banner. On each side is a kneeling angel in adoration, one in green tunic and

the other in puce. Beneath the sepulchre are three circular-headed niches containing three Roman soldiers. The one on the right, bearing a battle-axe, wears a bascinet with peaked visor, and is partly in plate armour. The centre soldier with a spear is bareheaded, while the left-hand one wears a chapel-de-fer with chin and ear-pieces. The backgrounds are translucent blue. The right wing has, above, the Descent from the Cross, and, below, Christ bearing the Cross: the left has, above, Christ mocked, and the Flagellation below, also on blue backgrounds.

On the back of the right wing are the Maries at the Sepulchre, and below the Harrowing of Hell. On the left wing is, above, the "Noli me tangere," the garden represented by a tree; and, below, the Incredulity of St. Thomas. At the back of the central compartment is the Crucifixion, with, on the left side, the Virgin fainting, her face puce; on the right a group of Jews and a soldier in mail, wearing a conical helmet and camail. All these pictures are in basse-taille enamel and have slight cusped frames with opaque red enamel. The mounting is delicately moulded with a beading in a sunk hollow.

Dimension when closed, $2\frac{1}{2}$ by $2\frac{3}{8}$ inches.

French, fourteenth century.

Lent by Mr. George Salting.

8 RELIQUARY, GILT, OF OBLONG FORM, WITH PENT-HOUSE ROOF.

The sloping sides of the roof are engraved with a bold running scroll of vine pattern on a matted ground: the ridge crested with trefoil leaves and scrolls. At either end is a gable, crocketed, surmounted by a crystal ball and rosette. Beneath is a rounded trefoil arch, the spandrels filled with filigree and gems; the supporting columns are round with foliated capitals, surmounted by massive quadrangular pinnacles; their high roofs, engraved with a honeycomb and a minute cable along the angles surmounted by crystal balls. The fronts and sides are gabled and have tracery in bas-relief. The receptacle is rectangular with large rock-crystal panes. At the angles, front and back, are pilasters of realistic leaf-work and gems. The base is large, forming a platform on which the pillars rest, hatched and beaded; over a concave plinth decorated with an extremely rich applied scroll-work of conventional foliage studded with gems; and vertical below with a fine cable edge, and tablets bearing twelve names, in red enamel, with gems between. These names are intended for those of the apostles apparently, but St. Luke, St. Mark, and St. Paul are substituted for St. James the Less, Simon, and Thaddeus.

Height, 10 in.; length, $11\frac{1}{4}$ in.

Lent by Mr. George Salting.

9 RELIQUARY, ALTAR-SHAPE, OF WOOD, COVERED WITH REPOUSSÉ SILVER PLATES.

The pyramidal cover surmounted by a ball is of bronze. The sides are embossed with a Romanesque design of vine, in a pattern derived from the Greek honeysuckle. The upper part overhangs and is broadly chamfered below. The vertical part has a running scroll pattern of more delicate design, and the sloping surface has an early trefoil pattern from which the Gothic trefoil was developed. These are counter-changed on the alternate faces; the chamfer repeats the running scroll on a smaller scale, the vertical repeating the trefoil. The base resembles the top. The chamfers are gilt.

Height, $6\frac{1}{2}$ in.; width, $3\frac{1}{2}$ in.

French (?), late twelfth or early thirteenth century.

Lent by Sir T. D. Gibson Carmichael.

10 & 11 PAIR OF SACRAMENTAL CRUETS, PARCEL GILT.

These are octagonal in shape with triangular beaked spouts. The cover is domed, of ogee outline, with a finial of crocket-like leaves in two tiers. The body is octagonal and pitcher-shaped, both this and the cover being moulded, with a fine beading. The stems are tall, octagonal, with a very compressed knop bearing eight studs, enamelled alternately in blue and red, with minute gilt quatrefoils. The base of the stem is enlarged into an open arcade with buttresses and cusped arches. The foot is flat, of eight sides curving inwards, moulded and beaded. One bears a gilt "A" filled in with red enamel on a blue ground, and the other a "V," both in circular medallions.

From the Magniac Collection, No. 788.

Height, $9\frac{1}{8}$ inches.

Flemish or Northern French, late fifteenth century.

Lent by Mr. George Salting.

12 CUP AND COVER, MINIATURE, ON TALL STEM, PARCEL GILT.

The bowl and cover are shallow, hexagonal, with ogee outline. The cover is surmounted by an artichoke upon four plain pointed and four acanthus leaves, and is edged with a trefoil fret. The lip of the bowl is margined with two mouldings and a band of sunk ovals. It rests upon a lesser circular cup with leaves like those of the cover. There are two plain scrolled handles with acanthus leaves. The stem is baluster-shaped, the central knop chased with a guilloche, and decorated with six leafy frets. The foot rises in the centre with six applied acanthus leaves, gilt, on a roughened silver ground, and finishes with a border like that of the bowl.

Height, $8\frac{1}{8}$ inches.

Flemish (?), early sixteenth century.

Lent by Mr. George Salting.

13 CIRCULAR PYX OF MAPLE WOOD.

The centre of the lid is domed, and carved *à jour*, and the inside is carved with the Agnus Dei. The foot mount is silver, with a leaf-pattern fret of unusual form, the whole supported on four dogs, with uplifted dragon-like heads and thong-like tails curling round the body and neck.

Height, $3\frac{1}{2}$ in. ; diameter, $3\frac{3}{4}$ in.

French or Flemish, fifteenth century.

Lent by Mr. Leverton Harris.

14 DIPTYCH, GILT AND ENAMELLED.

The interior has figures applied in relief. On the left-hand leaf the Annunciation, the Virgin standing and the angel bending before her, with a scroll in hand ; under are two pointed and cusped arches in relief. The rest of the subject is in translucent enamel. From a figure above the angel a pencil of orange light descends upon the Virgin ; the corresponding arch being filled with foliage, blue and green ; between the figures is a pot of lilies. On the right-hand leaf is the Coronation of the Virgin, the two figures seated ; above in the arches are two half-figures in relief enamelled of the Virgin, and Christ, on the translucent blue and green ground. The designs on the outsides remain, but the enamel is lost. They are half-length figures of St. John the Baptist with the lamb of God ; and a martyr with a palm branch and holding a tower—probably St. Barbara. The two figures are framed with a text from the Gospel of St. John in Gothic letters.

Height, $2\frac{5}{16}$ in. ; width, $1\frac{3}{4}$ in.

French, fourteenth century.

Lent by the Victoria and Albert Museum.

15 ENAMELLED DIPTYCH OF RECTANGULAR FORM, WITH GABLE ABOVE, SURMOUNTED BY A TREFOIL.

On the front of the right-hand leaf is the Virgin and Child in the stable at Bethlehem, the Virgin reclining on a draped couch. The manger with the ox and ass are at the back of the scene, a small figure of St. Joseph in the left corner, the star of Bethlehem in the angle above. The front of the left-hand leaf represents Christ with the banner of the Resurrection, behind is the Sepulchre, below are two small figures of Roman soldiers in mediæval armour. On the back of the right-hand leaf is the Archangel Michael striking down the dragon. On the back of the left is a figure of the Almighty, in drapery of ample fold, giving the benediction with his right hand, and bearing in his left, on a disc, a representation of the "Lamb that was slain." Thin plates of silver hinged at the sides protect the outsides of this marvellous specimen of fourteenth-century French work. The

frame of the mount has two simple sunk mouldings, one of which is filled with beading.

Height, $2\frac{3}{8}$ in. ; width, closed, $1\frac{1}{4}$ in.

French, fourteenth century.

Lent by the Victoria and Albert Museum.

16 A MINIATURE CASKET, WITH GILT MOUNTS.

The hinges and clamps are of trefoil design, and it stands upon four rectangular and cusped supports, partly hatched, and connected by trefoil crestings reversed.

Height, 2 in. ; length, $2\frac{3}{8}$ in.

Lent by Mr. George Salting.

17 PATEN, GILT, *see* NO. 3.

18 TABERNACLE ON STEM, SURMOUNTED BY A SPIRE, PARCEL GILT.

The receptacle is quadrangular, formed as a canopy of four gables, crocketed, and cusped, with pinnacles between. Over this is a tall spire, crocketed and covered with minute scale-work, terminating with a crucifix. The receptacle contains a standing figure of the Virgin crowned, holding the Holy Child in her left, and a sceptre in her right hand. The stem is slender, and formed like that of a chalice, with knop, on flat hexagonal foot with a pierced quatrefoil above. From the Magniac Collection, No. 792 ; a work of extreme refinement.

Height, $10\frac{7}{8}$ inches.

Flemish or Northern French, late fifteenth century.

Lent by Mr. Charles Borradaile.

19 RECEPTACLE WITH COVER, PROBABLY FOR A PHIAL CONTAINING HOLY OIL, PARCEL GILT.

Of architectural form, shaped like a turret with low hexagonal roof, scaled, a battlement below. On each of the six faces are three two-light traceried windows engraved, the backgrounds hatched, and with courses of masonry and salient buttresses at the angles. The cover draws off below the upper series of windows, the division marked by a moulding and a string looped round the buttresses. On two sides are tubes, in form of turrets, intended for the passage of cords by which the receptacle could be carried. The whole rests upon a low hexagonal stem with plainly moulded knop, and a foot in several stages, moulded, with curving sides. Mark, a fleur-de-lis on a stem growing from a vase, upon a stand or letter "M". From the Magniac Collection, No. 787.

Height, $7\frac{1}{2}$ in. ; diameter of foot, $1\frac{1}{2}$ in.

Probably French, fifteenth century.

Lent by Mr. Charles Borradaile.

CASE M.

I CUP AND COVER, GILT.

The bowl hemispherical, on a stem of rich tabernacle work, resting upon a pierced circular foot, which stands on three feet formed also of groups of tabernacle work. The cover is bordered by six circular towers, surmounted by a pinnacle of rich and similar work. The pinnacle consists of three tiers, the niches of the lower tier containing lions *gardant*, while those of the middle tier contain figures of warriors in Gothic armour leaning over pierced parapets. The flat dome of the cover is engraved with a band of foliage with eagles, parrots, and labels in form of a W; the whole surrounded by a wreath. The margin of the cover is battlemented between the circular towers. The bowl is plain, with the exception of an engraved band similar to that on the cover. The tabernacled stem consists of three tiers, the two upper with figures of warriors resembling those of the cover, and lions like those in the porches below. The flat part of the foot is engraved with a border of dragons, recalling oriental brass work, and is surrounded by a battlemented edge, below which is another border of open quatrefoils and a cable. The three feet on which the cup rests are of tabernacle work, in the portals of which are lions *gardant*, with shields bearing the cross of St. George.

Height, $14\frac{3}{8}$ in.; diameter of bowl, 6 in.

This cup is believed to have been presented to Sir Robert Clayton during his mayoralty by the City. Many of the details recall those of the Oldenburg drinking-horn in Rosenborg Castle, believed to be the work of Daniel Aretæus of Corvey in Westphalia.

German (?), late fifteenth century.

Lent by Sir William Clayton.

2 STATUETTE.

Standing figure of a saint (St. John?) in long tunic and cloak with ample folds, looking upwards with folded hands and bare feet. The hair is waved and the hole for the nimbus remains. The face and hands are left in silver, modelled with great finish and refinement: the hair and clothing gilt. The figure stands on an oblong moulded base, chamfered at the corners, with a Gothic

arcading in low relief. The figure is attached by a screw and nut apparently contemporary.

Mark, "B.C." and female head in profile with long ringlets.

Height, 7 inches.

South German, fifteenth century.

Lent by Mr. J. E. Taylor.

3 STATUETTE.

Companion to the last. Probably the Blessed Virgin, in ample drapery with rich folds; the head slightly bent, enveloped in hood and wimple; the arms crossed over the breast. The hands and face silver, the latter exquisitely chased. The pedestal, mode of fixing, marks, and height as in No. 2.

South German, fifteenth century.

Lent by Mr. J. E. Taylor.

4 SMALL GILT CIRCULAR BOWL, WITH HANDLE, OF FORM KNOWN AS A BLEEDING DISH.

The handle of open-work representing Adam and Eve seated in a bower, a jewel-shaped ornament above and female terms at the sides. The foot is fixed by a rosette in the middle of the bowl. The outside is enriched with a quatrefoil ornament in relief, the leaves chased with scrolled foliage and birds in low relief, while between are flowers and leaves. The foot is open of quatrefoil form with flower-stems.

Height, $1\frac{1}{4}$ in.; length, 4 in.

German or Netherlandish; ? early seventeenth century.

Lent by Mr. Max Rosenheim.

5 LIBATION CUP, A PHIALE, PARCEL GILT, MASSIVE AND CAST.

The rim is perfectly plain, three-quarters of an inch in width, everted, with bevelled edge. The under side of the bowl is occupied by a series of twenty-five narrow lanceolate leaves, with sessile base, in relief, in silver, a second underlying row of similar leaves, but angularly pointed and partly overlapped, being gilt. These are finely chased. In the centre is a rosette of sixteen obovate leaves, gilt. The rim is divided from the bowl by a slender rolled moulding, gilt. On the rim is a group of six punctured dots, and at some distance off the letters "A.Γ." lightly engraved.

Diameter, 6 in.; height, $1\frac{3}{4}$ in.

This very beautiful work is ascribed by its owner to the fourth century B.C. Greek.

Lent by Mr. Cecil Smith.

6 CANTHAROS.

The lower part of the vase fluted, the upper plain, with a delicate border of strap-work and rosettes applied and fastened by rivets and collars, piqué in gold. The margin has a fine guilloche edging, partly gilt. The handles are ear-shaped, finely fluted, with honeysuckles and acanthus leaves above, and attached to the rim by two finely modelled greyhounds' heads issuing from leaves; a satyr's head and acanthus leaf fixing them to the body. The foot is decorated with an applied ornament formed of a crossing festooned strap and small gold collars.

Height, $4\frac{1}{2}$ in. ; diameter, $3\frac{5}{8}$ in.

Lent by Mr. J. E. Taylor.

7 CHALICE AND PATEN, PARCEL GILT.

The bowl is relatively shallow and conical, plain, the inside and the outer edge gilt. The stem is hexagonal and plain, the knop small and depressed, with rude cherubs' heads on the studs, small traceried windows on the upper and under surfaces, and small mouldings above and below. The foot is plain, six-lobed below and circular above, and rising to a hexagon, divided from the stem by several plain gilt mouldings. On one side is engraved a figure of Christ on the Cross. The paten circular, with six-foil depressions, inclosing an engraved bust of Our Lord with rayed nimbus.

Height of chalice, $5\frac{1}{2}$ in. ; diameter of paten, $4\frac{3}{4}$ in.

English, sixteenth century.

Lent by Mr. C. J. Jackson.

8 SMALL AMPHORA, WITH BLACK PATINA.

The vase plain, except for a band of ornament in relief, $\frac{3}{4}$ in. wide round the neck, $\frac{3}{4}$ in. below the upper margin. The design consists of a group of three aquatic plants in bud or seed, flanked on each side with a figure of a stork with wings displayed and struggling with a serpent, or more probably an eel. The motive is the same as in two of the cups of the Bosco Reale Treasure now in the Louvre, and is also to be seen on a cup from Cambrai in the British Museum. The handle of the vase has figures of storks in relief, and is bordered on each side with a row of flattened beads. A similar beaded border is found above and below the band of ornament round the neck. At the base of the handle is the head of a child surrounded by a leafy ornament.

Height, $4\frac{3}{4}$ in. ; diameter of mouth, $1\frac{3}{4}$ in.

Græco-Roman.

Lent by the Victoria and Albert Museum.

9 COVERED CUP IN ROCK CRYSTAL, GILT.

The cover a depressed dome of ogee outline, with twelve slight ridges surmounted by a ball. The rim of the receptacle has twelve vertical facets, moulded above, and a fret holding the crystal below. The crystal is cut in facets, with a round welt near the top, and contained by three slender vertical straps with a half round bead, and punched with a row of dots on either side. The foot is finely moulded, with a chased fret above to hold the crystal, two rows of minute pellets and an enamel band sunk below the mouldings, each facet blue and green alternately, with an inscription in silver in Gothic letters: "WER . HIE . VS . DRINCGET . WIN . DER . MUESS . EIEMER . SELIG . SIN." The whole stands upon three slender claw feet. The hinge and fastening have been added, with a hook for suspending a relic, at a later date. From the Magniac collection, No. 642.

Height, $8\frac{1}{4}$ in.

South German or Swiss, fifteenth century.

Lent by Sir T. D. Gibson Carmichael.

10 CHALICE, GILT.

The bowl is bell-shaped, inscribed, "+ HIC . EST . CALIX . IN . QVO . SVMITVR ✱ XPS" with a rosette "VERVS . DEVS" rosette "QVI FVOBIS . EFFVNDETVR . IN . REMISSIONE . PECCATO." It is seated in a pierced cup, of Renaissance design, of vases from which proceed scrolled foliage tied by ribbons and divided by six moulded balusters, from each of which hangs a bell, one now missing. The stem is high, and represents an enriched Gothic architectural building of two storeys, forming the knop, upon a smaller hexagonal base. Each face of the knop is a canopy of rich tracery work, with buttresses, pinnacles, etc., *à jour*, and small pediments with sockets to receive figures. In the upper storey the canopies are repeated on a smaller scale. The hexagonal pedestal beneath has on each face a square panel with a flower and leaves in translucent champlevé enamel. The foot rises, and is of sexafoil outline with points between, finished with Gothic mouldings and pierced trefoil border and cable edge. On the sloping part are reliefs of six figures of saints, separated by foliated balusters over cherubs' heads and an acanthus border of Renaissance design. The saints are labelled "SINTE DOMINICVS . SINTE KATHERINA . S . MARIA . S . BARBARA . S . IACOP . S . SALVATOR."

Height, $12\frac{1}{4}$ in.; weight, 50 oz. 11 dwt.

Flemish, sixteenth century, but probably made for Spain.

Lent by the Earl of Carysfort.

11 STATUETTE.

The figure of an angel with only the attachment of the wings left, holding in both hands a small cylindrical reliquary in Gothic frame, a sapphire remaining

at one end. The hair is wavy and curled, bound by a plain fillet. The figure is clothed in a long robe and mantle gathered in a fold over each arm. The feet are bare and the whole gilt. The base is hexagonal, moulded, with pierced quatrefoil panels. The contents of the reliquary remain, and are inscribed "de sancto Petro & Paulo & Jacobo."

Height, 8 inches.

French, late fourteenth century.

Lent by Sir T. D. Gibson Carmichael.

12 STATUETTE.

Standing figure bearing the palm of martyrdom and an open book, clothed in the alb and tunicle of a deacon, with a fanon over the left arm. The head, slightly bent, is tonsured, the hair in curling locks. The face, hands, and alb are left in silver, the rest gilt. The pedestal is moulded and octagonal, parcel gilt. A small receptacle for a relic is fixed to the front. Mark, "κ" in a rectangle.

Height, $7\frac{1}{4}$ inches.

Flemish or German, fifteenth century.

Lent by Sir T. D. Gibson Carmichael.

13 A DISC, PROBABLY THE BOTTOM OF A DISH, WITH THE BUST OF A FEMALE EMBOSSED IN VERY HIGH RELIEF.

The hair is parted in the centre and turned up at the sides, bound with a wreath of six ivy flowers in front and leaves at the sides. The head is turned to the right, the shoulders and right breast bare, the left breast covered with a triangular piece of drapery bordered on both sides. At the back are small wings filling the circle of the disc and rising above the shoulders.

Diameter, $3\frac{1}{8}$ inches; projection of the embossing above the plane, $1\frac{1}{2}$ inch. Græco-Roman.

Lent by Mr. J. E. Taylor.

14 STATUETTE OF APOLLO ON SMALL MARBLE BLOCK.

The figure is nude, and rests on the right foot, the left leg bent, with the left foot carried back. The right arm hangs down, and in the hand is a plectrum; the left arm, bent and extended, has apparently rested on a lyre; the general attitude somewhat recalling the well-known Farnese Hermes. The hair is bound by a fillet which crosses the forehead and binds a small chignon on the nape of the neck, two long curling locks falling over either shoulder, and two similar ringlets falling down the back, while smaller locks are bound over the forehead. The figure has a brown patina, and is graceful and exquisitely modelled. It may

be compared with the beautiful, if over-refined, Gaulish statuette of Bacchus, of bronze, in the British Museum.

Height, $4\frac{5}{8}$ inches.

Probably Gallo-Roman.

Lent by Mr. J. E. Taylor.

15 RELIQUARY ON FOOT, GILT.

The receptacle is a cylinder of crystal placed horizontally, three inches long, held by trefoil frets, terminating at either end in framed tablets of architectural form, inscribed the one "M," and the other "I H S," formerly enamelled. The receptacle is surmounted by a lofty Gothic canopied and pinnacled niche containing a female saint, and surmounted by a representation of the Crucifixion. The side buttresses are stayed by two crocketed and traceried flying buttresses. These are balanced below the receptacle by crocketed brackets. The stem is of four unequal sides, containing flat niches with figures in relief of the Virgin, the Magdalen, St. Peter, and St. Paul. The foot is flat, oblong, six-sided, with circular projections.

Height, $14\frac{3}{4}$ inches.

German, fifteenth century.

Lent by Mr. J. E. Taylor.

16 MORSE, SILVER GILT, QUATREFOIL WITH FOUR RECTANGULAR POINTS.

The Blessed Virgin enthroned under a canopy supported by two cherubs. To the right of the throne is a kneeling portrait of the donor, Count Rosenberg, the semicircular spaces on both sides being filled with cherubim in profile continued into a leafy scroll. The lower space is occupied by the Rosenberg arms and coronet within a laurel leaf, supported by cherubim, the letters "W H S V H Z" engraved on the background. The work in full relief and detached.

Diameter, $6\frac{1}{8}$ inches.

German, sixteenth century.

Lent by Mr. Jeffery Whitehead.

17 RELIQUARY, OF ARCHITECTURAL FORM, GILT.

The receptacle, which has been in form of a narrow vertical cylinder, is replaced by a kneeling angel. This is flanked by buttresses and pinnacles; above it is a slender crocketed spire springing from a crown of open-work trefoils. Below is a base with battlement and quatrefoils in circular openings. The stem is hexagonal and pierced with quadrangular openings, and the knop

is a flattened sphere pierced with tracery and bearing six lozenge-shaped shields with Gothic letters "V. S. I. h. r. c." The foot is sexafoil.

Height, 14 inches.

French, fifteenth century.

Lent by Mr. Jeffery Whitehead.

18 PAX, OF ARCHITECTURAL FORM, GILT.

Under an enriched canopy with spire, and flanked with buttresses and pinnacles, is a Pietà, the Virgin in hood and wimple, the body of our Lord nude. At the back is a frame of quadrangular construction, with flamboyant tracery above the canopy. The background behind the figure is diapered. The whole stands on a small base containing in niello the inscription, "*Pax Domini sit semper [sic] vobiscum,*" and two shields. The back has highly enriched scrolled handle of acanthus work ending in birds' beaks. On each side are elongated panels of Renaissance ornament in relief, with an engraved pattern of Gothic tracery above.

Length, 4 in. ; height, $7\frac{1}{4}$ in.

Flemish, early sixteenth century.

Lent by Sir T. D. Gibson Carmichael.



CASE N.

I MONSTRANCE, GILT, OF ARCHITECTURAL RENAISSANCE FORM.

The receptacle is square, with the angles chamfered and occupied by figures of the three cardinal virtues and a bishop, in canopied niches. The windows are circular-headed, between richly moulded engaged pilasters, surmounted by vase-shaped finials and scrolls. They stand on a shaped and decorated plinth. Above the receptacle is a hexagonal structure upon a circular base, the lower stage with enriched pediments and pinnacles, from which extend scrolled flying buttresses supporting a vase and steeple finial, carried upon a slender hexagonal structure with pierced windows. Beneath the canopies at each angle of the receptacle are tazza-shaped pendent ornaments, with scrolled terminal figures. The receptacle is united to the stem by a four-sided support, with covered panels of foliage chased in relief, and four supporting caryatids at the angles, partly detached. Below this is the hexagonal stem with lozenge diaper and a knop with the pinnacles, pediments, and scrolled buttresses of the upper storey repeated. The foot is sexafoil, divided on the upper face into six panels of ornament, each different in design, of the same leafage. In one panel is the cross, the panels to the right and left of foliage alone and foliage and birds. A male and a female portrait bust occur in the panels farthest from the cross, and a cherub in the last. The low base is beaded above, moulded, with a trefoil fret. It is impossible to describe the finish and elaboration of detail of this fine piece.

Height, $20\frac{1}{2}$ inches.

Flemish, sixteenth century.

Lent by Mr. J. E. Taylor.

2 STANDING CUP AND COVER, GILT AND ENRICHED WITH PEARLS AND OTHER STONES, THE LOWER HALF OF THE BOWL AND PART OF THE COVER OF IVORY.

The cover is surmounted by a standing figure of St. George with the dragon, in complete Gothic armour of late fifteenth century date, all the details being rendered with extreme fidelity and perhaps from a cup fifty years earlier in date. This stands on a vase-shaped pedestal of two stages, the upper larger—the curved surfaces of both decorated with pearls and small gems, the under sides bossed and lobed. Round the circular stem is engraved in Roman character "FERARE GOD"; the raised foot is lobed and stands on a circular base with an applied cast

border of open-work consisting of masks, flowers and fruit, and pearls and gems above. The whole rests upon a nearly flat ivory cover with plain round moulded edges and a metal half-round collar embossed and engraved "ESTOTE SOBRII" in Gothic letters on a ground roughened by stabs, and between these two words at both ends is a mitre and the initials "T. B." bound by a knotted cable, the crest and initials of Thomas Berkeley, flanked by a pomegranate on each side. The cover terminates below in a broad vertical band of cast leaves on which are applied vases containing fruit and leaves, divided by groups of pearls and a gem alternately; below is a cable twist, and a trefoil cresting above. The general shape of the bowl is cylindrical, the upper half and the lining of silver gilt, the ivory plain and in three pieces. The rim has three half-round fillets and a border of raised pellets within a raised lozenge, over an inscription in Gothic letters "VINVM . TVVM . BIBE . CUM . GAUDIO ." on roughed background, finishing with cable moulding, the pellet border and a dentelle below. The foot is ivory within a coronet cresting of trefoils and balls and cable moulding; below is a splay with applied pearls, gems, and cherubs' heads alternately over a cast border like that of the cover, without jewels. The foot finishes in the pellet and lozenge, a cable, and a bead border. Hall mark, stellate, perhaps of tools crossed; also the letter "H", apparently for the year 1525. The owner of this cup was knighted for services in the North in 1513, and became Baron Berkeley in 1523, dying 1532-3. His grandson married a daughter of Henry Howard, Earl of Surrey, through whom the cup no doubt descended to the present owner.

Height, $12\frac{1}{2}$ in.; diameter, $4\frac{1}{4}$ in.

English, 1525.

Lent by the Duke of Norfolk.

3 CIBORIUM, GILT AND ENAMELLED.

The receptacle is hexagonal laterally compressed, the length being 6 in., and width $2\frac{1}{4}$ in.; the roof is sloping, slightly curved, hinged, with a cresting of cast trefoils at the base, and scrolled crockets up the ridges, each rolled up and applied separately. The crocketed finial probably replaces a group of the Crucifixion. The six triangular spaces are filled by six enamel plaques with half-length figures of St. Peter, St. Paul, and the four Evangelists. These, like the rest of the enamels, are basse-taille with translucent blue backgrounds, some of the robes in translucent lilacs and greens, the faces and hands in silver and niello. The backgrounds of all the enamels, where possible, are powdered with a small composite flower in yellow, possibly the dandelion. The body of the receptacle is panelled, the panels divided by low pointed arches with crockets and separated by pinnaced buttresses. Behind the arches are enamelled plaques, the spandrils filled with foliage, and the main panels containing a representation of the Nativity, flanked by the Flagellation and Crucifixion. On the other side the Adoration of the Magi, flanked by the Annunciation and the Betrayal. In

the Adoration of the Magi the kings have forked beards, crowns, short tunics and tight hose, and swords which agree with the costume of our Henry IV. The under part of the receptacle corresponds with the cover, but has no enamels. The stem is hexagonal and plain. The knop is large and compressed with six lozenge-shaped studs enamelled with a dandelion on blue ground. The facets above and below have engraved tracery gilt on a hatched silver background. On two sides immediately above the knop rise ogee-shaped arms or branches bordered above and below with crockets like those of the receptacle. The two extremities are expanded to form bases supporting figures of angels turned towards the front, in sleeved tunics reaching to the feet and girt at the waist. The hair is full and flowing, some of the locks gathered over the forehead and tied there by a fillet in the manner of the classic *Krobulos*. They hold candlesticks and have long pointed erect wings. The base of the stem is surrounded by six Gothic canopies containing basse-taille enamels with busts of saints. The foot is very large, slightly elliptical, splayed and of six lobes, two of which are smaller than the rest, with two points divided by acute salient angles. On the surface are three panels of basse-taille enamel with figures of angels, two of them by a different and superior hand to the rest of the enamels, bearing shields with arms, one checky argent and sable, the second or two pales gules, impaling the first coat, the third or a chief gules impaling the second coat.

In one the shield is borne by two angels in long robes of purple and brown with tight sleeves, bare feet, long curling hair, and green wings. The plant at their feet bears the dandelion with which the backgrounds of the receptacle are powdered. The angels on either side in the second panel are similar, except for the colour of the robes, to the first; a third angel, in three-quarter length, supports the shield from above under a cloud ornament, constantly found in German fifteenth-century work. The third panel, considerably smaller, resembles the last, but is by the same hand as the enamels of the receptacle. The three alternate panels not enamelled are engraved with trees of foliage in a spirited manner, two containing apes, birds, etc., among the foliage. The backgrounds are slightly sunk and finely cross-hatched. The vertical base is pierced with a lozenge design filled with quatrefoils, and rests upon six seated lions on plain bases. Inside the receptacle is engraved a Gothic "A".

Height to the apex of finial, 18 in.; diameter of base, 10½ in.

Lent by Sir T. D. Gibson Carmichael.

4 CUP, HANAP AND COVER, PARCEL GILT.

The body is cylindrical like a beaker, widening towards a moulded lip. Round the middle is a border, interrupted by three tourelles, edged above and below with battlement and cable, bearing three rosettes of four recurved petals and four points. The foot has similar battlemented and cabled edges, the space between being

occupied with a flat wire rivetted on, upon which are disposed diagonally bossed and chased fretwork leaves. Beneath is a reversed cresting of trefoil leaves and points. A kneeling figure, clothed in skins, with a club over the right shoulder, upon a low battlemented base, is cast and repeated three times to form feet. The cover is a low oggee dome rising in a high point to an octagonal knop, supporting a finial of two stages; one of three bossed and chased leaves, inclosing a faceted sphere enamelled translucent green, the other of similar leaves surrounding a kneeling figure in skins, holding a label lettered "H. G. D." Waved rays, outlined and gilt, descend downwards from the apex of the dome, and below is a band of foliated scroll-work etched on a dotted ground, the dots raised. The edge is bordered by a cresting of trefoils and cusps over a minute cable and a heart-shaped fret.

From the Soltykoff Collection.

Height, $11\frac{3}{8}$ in.; diameter, $4\frac{3}{8}$ in.

Augsburg, sixteenth century.

Lent by the Victoria and Albert Museum.

5 MONSTRANCE OF ARCHITECTURAL FORM, GILT.

The receptacle is hexagonal of unequal sides with crystal panes, flanked at either end by flying buttresses imitating early Gothic, almost Romanesque forms terminating below in grotesque monsters. The remaining angles have lesser buttresses. The receptacle is surmounted by a rich trefoil cresting with a scrolled open-work border beneath. It has above it an open-work spire in two stages filled with fine Flamboyant tracery, the terminal a glandular fruit enamelled in blue with recurved leaves below. The stem is hexagonal with an extremely elaborate architectural structure occupying the place of a knop and consisting of canopies and pierced Flamboyant tracery. At the base of the stem is a subsidiary knop of much plainer character. The foot is oblong, hexagonal and lobed, the two larger lobes filled with niello medallions, one a pelican, the other a lion, framed with pierced Flamboyant tracery. The minor panels have tracery only, with plain embossed lobes between, and a pierced quatrefoil border below.

From the Heckscher Collection.

Height, 19 in.; the greatest diameter of foot, $9\frac{1}{4}$ in.

German, sixteenth century.

Lent by Mr. J. E. Taylor.

6 STATUETTE, A FEMALE PRISONER, AGED, WITH LONG HAIR, IN AN ATTITUDE OF GRIEF, HER LEFT HAND APPLIED TO THE SIDE OF HER FACE.

The clothing is a large piece of drapery sustained by the right hand and passing over the left shoulder. The proportions are extremely elongated, and the modelling executed with the greatest care.

Height, $4\frac{1}{4}$ inches.

Lent by Mr. George Salting.

- 7 THE COMPANION, A BEARDED MAN, HIS HANDS CROSSED ON THE BREAST, AND SIMILARLY DRAPED.

Height, 5 inches.

Lent by Mr. George Salting.

- 8 STATUETTE OF A YOUNG WOMAN, APPARENTLY EXPOSTULATING.

The right arm crosses the body and supports the slight drapery, which is disposed to display the anatomy of the figure.

Height, 5 inches.

Lent by Mr. George Salting.

- 9 THE COMPANION, A YOUTHFUL MALE FIGURE.

The hands applied to the side of the head, the mouth open. He has similar drapery to No. 8 passing over the left shoulder and the right thigh, sustained by a cord passing round the waist.

These form a set, and are remarkable for their elongated proportions and careful anatomy. All are manacled round the ankles. They are cast and chased with the utmost delicacy, and have a dark patina, the metal appearing to be a pale yellow. Probably they formed part of a cabinet.

Height, $5\frac{1}{8}$ inches.

Italian, late seventeenth century.

Lent by Mr. George Salting.

- 10 CHALICE, GILT.

The bowl a truncated cone, the stem hexagonal with tracery engraving, the knop depressed of two sexafoils delicately engraved, and with lozenge-shaped studs, each bearing a letter forming the word "IHESVS," formerly enamelled. The foot is sexafoil with the figure of Christ crucified in relief in front, the Blessed Virgin, St. John, and the skull, engraved.

Height, $7\frac{1}{2}$ inches.

German, fifteenth century.

Lent by Mr. Jeffery Whitehead.

- 11 CIBORIUM, GILT AND ENAMELLED.

The receptacle is oblong and rectangular with sloping four-sided cover surmounted by a small figure of an Infant Christ on a pedestal. Both the cover and receptacle have beaded and moulded edges. The cover has two quatrefoil medallions in basse-taille enamel applied and secured by rivets; in the front the Mater Dolorosa; and behind two tombs, a tree, and skull. The receptacle has six similar enamels, the Evangelists on the back and front. On the ends are shields in opaque

red, on translucent green fields, one gules a castle triple-towered above three mullets, or; the other gules a chevron between three roses, or. The stem is hexagonal, slender, spreading at the top and with a moulded collar. The knop is flattened and faceted with six lozenge studs, all bearing stags on opaque red ground. The base of the stem is moulded and somewhat enlarged, the facets hatched. The foot is flat with six sides concavely curved, bearing three enamel appliqués of St. Peter and two female saints. The base is beaded and moulded. Mark, "CAR^{AR}
DON" in a rectangle.

Height, 13 in.; length of receptacle, 5½ in.

Italian, fifteenth century.

Lent by Mr. George Salting.

12 CIBORIUM, OF ARCHITECTURAL DESIGN ON STEM, PARCEL GILT.

The receptacle is hexagonal with a pointed roof, crocketed at the angles, scored to represent masonry, and surmounted by a knop, which serves as the base of a crucifix. The sides represent traceried windows of Tuscan-Gothic design, crocketed, and with flame-shaped finials. The moulded and traceried work is gilt, the rest oxidized silver. The receptacle opens horizontally across the arches and is hinged. The stem is high and hexagonal, plain, except the knop of architectural form, with buttresses and windows, and the similar small hexagonal base. The foot is flattened with six slightly curved sides, the whole gilt except the undecorated stem. On the foot are six triangulated plaques, chased in low relief, with traces of red enamel in the corners, one with the Crucifix and two adoring angels; one of St. Peter; three with female figures, perhaps representing the theological virtues, and having by their sides shields charged with a plant, the broom (?); and Christ bearing the banner of the Resurrection. The vertical sides of the foot bordered with pellets.

Height, 17 inches. A stamp on the foot with "BEAV:".

Italian, late fourteenth century.

Lent by Sir T. D. Gibson Carmichael.

13 CIBORIUM, GILT AND ENAMELLED, ON HIGH STEM.

The receptacle is hexagonal. The cover sloping very slightly, is surmounted by a finial on a high hexagonal base and a knop with lozenge facets, enamelled with heads of saints, surmounted by leaf ornaments and a socket for a crucifix. The receptacle and cover are moulded and panelled, with enamelled medallions applied, of trefoil outline. On the cover are St. Lawrence, St. Michael, and St. James. Round the sides are the Annunciation, the birth of Christ, the Entry into Jerusalem, the Agony, the Last Supper, the Betrayal, in blue, red, and green translucent enamel. Underneath are three medallions enamelled with angels censuring. The stem is slender and hexagonal with a rich knop worked with sprays of leaves

and quatrefoil studs enamelled with heads of saints. The foot is flat with six slightly-curved sides finished with mouldings and a narrow border of pellets. Upon it are three applied enamels, the Flagellation, Bearing the Cross, and the Crucifixion. The mark, both on the lid, receptacle, and foot is "MAR"
ORA.

Height, $15\frac{1}{4}$ inches.

Italian, fifteenth century.

Lent by Mr. J. E. Taylor.

14 CHALICE, GILT.

The bowl is part of an ellipse, shallow, seated in a calyx of pierced and bossed trefoil leaves. The knop is flattened, decorated above and below with eight traceried two-light windows, and a cusped trefoil in the spandrels. The studs lozenge-shape, with a Tudor rose in relief. The stem is hexagonal and plain with mouldings. At its base is an octagon battlemented and buttressed, with two-light traceried windows in the panels. The foot is eight-lobed, becoming octagonal as it meets the stem. In the indentations are crocketed leaves, and the foot finishes in a band of pierced quatrefoils and mouldings. On the foot is engraved a Maltese cross in a circle, a label with the names Mytvelt and Weyborch, and two shields with armorial bearings.

Height, $8\frac{1}{8}$ in. ; diameter of foot, $6\frac{1}{8}$ in.

German, sixteenth century.

Lent by the Victoria and Albert Museum.

15 MONSTRANCE ON STEM, GILT, ARCHAISTIC, IN THE STYLE OF THE FOURTEENTH CENTURY.

The receptacle in form of a watch with glass faces, surmounted by a small hexagonal base and cresting of open-work surmounted by a tall spiral of twisted wire upon which are figures of the Crucifixion. The receptacle is flanked on either side by two detached pinnaced buttressed brackets with boys bearing instruments of the Passion. The stem is slender and hexagonal with a baluster ornament at the angles ; the knop is two hemispheres with a chased ornament and an hexagonal beaded disc between. The foot ovate in six unequal lobes.

Height, $19\frac{1}{2}$ inches.

French, fifteenth century, re-made in the seventeenth century.

Lent by Mr. E. Heron Allen.

16 CHALICE.

The bowl plain gilt, of glandular form, seated in a cup of chased acanthus. The stem is hexagonal, a crocketed buttress at each angle, divided by a knop with plain moulded leaves and six lozenge-shaped studs bearing sunk and gilt

quatrefoil rosettes. The foot is six-lobed with smaller lobes between, and bears an engraved shield, divided per pale dexter with a lion rampant and sinister with a paly of 10—within a border charged with eight escutcheons, each charged with a fess. Marks partly obliterated

Height, 9 inches.

Venetian, about 1550.

Lent by Mr. C. J. Jackson.

17 CHALICE, GILT.

The bowl is elliptical in a small plain seating of six rounded lobes on a plain hexagonal stem. The knop is flattened, pierced above and below with six traceried vesicas and lozenge-shaped studs, with rudely engraved heads prepared for enamel. At the base of the foot is a small hexagon with battlemented top and buttresses, with engraved heads in the panels left for enamelling. The foot is shaped in six pointed lobes, a small half-standing lion between each. The surface is decorated with six peltate leaves, ridged and bossed. The interspaces sunk and bearing a full-length figure and two grotesque beasts. Below is a pierced lozenge border.

Height, 9 inches.

Flemish, fifteenth century.

Lent by Mr. J. E. Taylor.

18 CHALICE, GILT, OF LARGE SIZE, WITH BELL-SHAPED BOWL, HEXAGONAL STEM, AND WIDE, SPREADING FOOT.

The bowl is seated in rich foliated ornament in high relief, and the knop is similarly decorated and divided by twelve loops, with circular studs in high relief containing minute enamelled flowers. The lower part of the stem widens into a Gothic arcading, and beneath this are flaming rays. The foot is scalloped and has twelve circular medallions engraved with figures of saints. Under the foot is an engraving of St. Hubert. Marks, a "K" or "R", crowned "T" and rampant lion, possibly indicating Lüneburg.

Height, $13\frac{3}{4}$ inches.

Late sixteenth century.

Lent by Mr. J. E. Taylor.

19 CHALICE, GILT.

The bowl is a truncated cone, plain, seated in a sexafoil cup bearing cherubs in silver on a translucent green ground. The stem is hexagonal with green enamels, and a knop of architectural form with windows and buttresses. The foot is sexafoil with points between, with medallions of half lengths of saints

in enamel. The rest of the ground is embossed with foliage on a pounced background, and a pierced arcading beneath.

Height, $9\frac{1}{2}$ inches.

German, sixteenth century.

Lent by Mrs. Hornsby Drake.

20 CHALICE, GILT.

The foot copper, with bell-shaped bowl, straight hexagonal stem and knop, and sexafoil foot. The lower part of the bowl has straight flaming rays, and the knop is richly worked with rosettes, etc. Upon the foot is the figure of Christ crucified in relief.

Height, $8\frac{1}{2}$ inches.

Flemish or French, late sixteenth century.

Lent by Mr. J. E. Taylor.

21 & 22 PAIR OF CENSERS OF ARCHITECTURAL FORM.

The covers are in two tiers, the upper octagonal with vertical sides, battlemented and buttressed, each face pierced with two double light traceried windows surmounted by a low pyramidal scaled roof, finished with six-sided knob upon a plain, concave base. The lower tier has similar but larger pointed windows and a quatrefoil in the spandrel between, below a crocketed arch with buttress supports and high quadrangular turrets. The chains pass through four of these, and behind there is a battlemented wall with lancet windows. The bowl is low with eight facets, seated on a broad, stepped, and richly moulded base. The top mount has a ring handle in an eight-sided cone and knop.

Height, $9\frac{3}{4}$ inches.

German, sixteenth century.

Lent by Mr. Charles Davis.

23 CENSER OF RENAISSANCE ARCHITECTURAL FORM.

The top domed, with scale engraving upon a circular parapet of six moulded posts separating open-work panels formed of a central vase and brazier between arabesqued scrolls. Below is a hollow circular scaled band passing towards the base into six lobes. Between each lobe is a projecting dormer, surmounted by a vertical open-work vase and scroll ornaments similar to those above. The chains pass through three of the projections. The bowl is in six lobes, shallow, with a pierced leaf-pattern band. The lower part of each lobe is occupied by a modelled cherub, with a projection between like a rain-water head with a mask, attached to the base of the bowl by a curved and faceted pipe. The foot is low

and trumpet-shaped, embossed with plain flutes in low relief and moulded edge. The chains are twisted wire; the top mount a ring fixed to three acanthus leaves.

Height, $7\frac{1}{4}$ inches.

German, sixteenth century.

Lent by Mr. Jeffery Whitehead.

24 BAG OR ESCARCELLE MOUNT, WITH TWO OPENINGS, GILT.

The front mount is of a semicircular form, engraved with a stem and diagonal lobed leaf ornament on a hatched background. The second mount is decorated with a finely pierced trefoil between reversed diagonals and a cable border, and bears a castellated building surmounted by three central and two flanking towers of fourteenth century character. The loop attaching the back has a circle filled with an intricate geometric mount of flat wire, perhaps by another hand.

Diameter, 5 inches.

Probably French, fifteenth century (?).

Lent by Mr. George Salting.

25 AN OBLONG CASKET AND COVER.

The whole is sheathed with thin silver plate, and the angles and margins with gilt binding-straps somewhat rudely engraved with scroll ornaments and lions in the corners. In the plain spaces are applied rosettes. The hasp of the lock is a lizard of mediæval character. The handles are of twisted wire with serpents' heads.

Length, $7\frac{3}{4}$ in. ; height, 4 in.

French (?), sixteenth century.

Lent by Mr. George Salting.

26 & 27 PAIR OF SACRAMENTAL CRUETS.

Hexagonal in form, with pointed spouts. The cover is of ogee outline, pointed above, surmounted by a pine cone with four bent leaves, a little below this being a trefoil cresting. The thumb-piece in one is shaped like a "v," and in the other like an "A." The handle is scrolled, pentagonal in section, with a knop, and ending in rosettes. Round the body is a border of trefoils, and the foot is tapering on a low sexafoil moulded base.

Height, $5\frac{1}{4}$ inches.

Flemish, sixteenth century.

Lent by Lt.-Col. Lyons.

28 SMALL MACE.

The head is bowl-shaped, crested with a small plain scalloped circle: on one side is engraved a fleur-de-lis, between the initials "I. R. 2nd", and beneath the date 1687. The flat top is engraved with the Royal arms, etc., of James II. The shaft is plain, with a central encircling band. At the base are three open flanges. Marks, "J. D", repeated twice.

Height, 10½ inches.

English, 1687.

Lent by the Mayor and Corporation of Great Torrington.

29 THE COMPANION IS A REPRODUCTION OF A MACE DESTROYED BY FIRE IN 1876.

30 CHALICE, GILT.

The bowl, a truncated cone, plain. The stem octagonal, the facets engraved with panels of rosettes, formerly enamelled in blue and red. The knop is large and compressed, with vine leaves in relief on the upper and under sides, the studs in relief bearing alternately busts of saints and rosettes, formerly enamelled. The foot has eight semicircular lobes with salient angles between, decorated with rectangular enamelled medallions, with quatrefoils, representing the evangelical symbols and figures of saints and a crucifixion in relief. Below are mouldings and a border of pellets.

Height, 8¼ inches.

Sieneese, fifteenth century.

Lent by Mr. J. E. Taylor.



CASE O.

1 AGATE TAZZA OF PECTEN OR SCALLOP SHELL SHAPE.

The foot is gilt, hollowed with a rolled moulding above, and moulding and trefoil cresting below. The apex of the shell is surmounted by a castle. The centre circular donjon is surrounded by a battlemented wall with a watch tower, and is carried up into a spire with several tourelles. To the left is a battlemented terrace defended at the end by a quadrangular tower. On the terrace a traceried window, flanked by a battlemented tower with spire represents the great hall of the castle. To the right is the courtyard defended by high battlemented walls, with a quadrangular tower at the farther angle in front and a tourelle behind. Beneath the outer wall of the central tower, which is supported by buttresses, is the head of a dog. At the back is a small projecting handle with forked attachment and finely modelled wivern head. Below is a delicate cruciform fret, attaching the metal to the agate.

Height, $8\frac{1}{4}$ in. ; the castle above, $3\frac{1}{2}$ in. ; length, $10\frac{1}{2}$ in.

French, first half of fifteenth century.

Lent by Mr. David Currie.

2 EWER AND COVER, EMBOSSED AND GILT.

The ewer is tall and slender, the upper part hexagonal, expanding below into a cushion shape. The aperture has a plain bevelled lip, hollowed beneath, with applied thistle leaves and flowers arranged diagonally. Two inches below the aperture is a moulded collar, also hollowed beneath. The panels above the collar expand slightly towards the lip, and are embossed in flat relief, but sharply defined, with thistle foliage and flowers, disposed to fill the spaces in curving lines. The panels also expand below and terminate at the greatest circumference in acute angles: that to which the handle is attached and the one opposite are filled with foliage quite to the apex of the angle, but in the others it springs from a bracket, leaving space for a figure. These figures are in pairs, one representing a youth in a jerkin, open in front to the waist, showing an under garment, and in trunk-hose and shoes with pointed toes; the other a lady in a long robe, the end thrown over her right arm, carrying a hawk on the left hand, and wearing a close-fitting hood which covers the shoulders. The companion pair represent a more elderly man in a long coat with hanging sleeves, while the lady carries a wine-cup. All the figures are in low relief, conceived as statues upon architectural brackets on

matted grounds. The spaces on the wider part of the ewer, below the angles formed by the panels, are filled with thistle foliage and flowers beautifully worked and applied. All the panels are divided by a slight ridge with trefoil cresting, the lower divisions having more salient mouldings with richer trefoil cresting, the extremities finishing in crocketed leaves, the lower continued down the cushioned surface, which is matted, as far as a ring of reversed trefoils. The stem is trumpet-shaped, finishing immediately under the bowl with a border of trefoil leaves reversed, applied; the rest of the surface is divided into six bands, diagonally disposed, alternately plain and embossed with foliage in flat relief, and finished with an embossed border of small trefoils. Below the trumpet is a delicate border of pierced quatrefoils and trefoils, with a border of trefoils in relief in front. The cover is a hemispherical dome, with hexagonal cresting of trefoil design, the embossed leaves upon it are in flat relief on a punched ground, surmounted by a finial of four leaves spreading horizontally, and four leaves above closed at the points, each of a separate piece of metal. The handle is in form of a dragon, the arms attached below the rim, and the head turned completely over, showing the under jaw below the hinge of the cover. Marks, "I. O." and an indistinct form under an open crown, repeated on two different shaped escutcheons.

Height, 16 in.; diameter of foot, $4\frac{1}{8}$ in.

Lent by Mr. D. M. Currie.

- 3 PENDANT, TRIANGULAR IN SHAPE, CONTAINING A REPRESENTATION OF THE CRUCIFIXION IN SILVER, IN A BACKGROUND OF BLUE AND GREEN ENAMEL.

Beside the Virgin, who is turned away from the cross and buries her face in her hands, is the figure of a seraph. At the back of the pendant are ivory carvings in high relief of the Virgin and Child, St. Jerome, and St. Catherine.

French, fourteenth century.

Lent by Sir T. D. Gibson Carmichael.

- 4 THE RICHMOND STANDING CUP AND COVER, GILT.

The bowl is wide at the top, conical, the sides bossed into twelve petal-like lobes, expanding below into the likeness of a calyx, bossed into corresponding but more angulated lobes. The points of the latter coincide with and overlap the divisions between the upper lobes. Below the bowl is a smaller calyx of five overhanging, recurved, and rounded bluntly-notched leaves of sheet silver ungilt, bossed up and grooved down the centre. The stem is bossed into six lobes, widening towards the cast circular base. This is ornamented round the plinth with a minute pierced quatrefoil border between mouldings, produced by the

crossing of cusped diagonals. The cover almost reproduces the bowl, reversed, the lobes in somewhat higher relief, and the calyx rising with an ogee outline almost to a point. Upon this apex is a spherical fruit, the surface roughened by punching, between an upper and a lower calyx of angulated lobes and surmounted by a minute knob and a small leafy cup of sheet silver beneath. The interiors of the cup and cover are beautifully shaped. A false top to the dome, in shape of a flower, conceals its height and acts as a washer to fix the knob. Round the margin of the cover is a cresting formed of a rough stem bearing compound leaves disposed diagonally, and interrupted by four circles of leaves inclosing a rose. On the cover and bowl is inscribed: "Pra. for. Iohn. Richmund. Ientylman. Cetisn. and. Armerar. of. London. and. Eme. and. Iesabell. his. wyves." On one of the lobes of the stem are the six initials intertwined with a knot. The cup was presented to the Company in 1557. Mark, a chaplet. Figured in Cripps' "Old English Plate," 6th ed., p. 305, No. 76.

Height, 13 inches.

English, late fifteenth or early sixteenth century.

Lent by the Armourers and Braziers' Company.

5 VOTIVE FIGURE OF ST. CHRISTOPHER, EMBOSSED.

The figure of a fine portrait-like character, ankle deep in swirling water, bent and holding on by the left hand to the trunk of a tree. Supported on the right shoulder is the small, nude figure of the infant Christ, who, with pleasing expression, holds a front lock of the saint's hair in the left hand and gives the benediction with the right. The short curly hair is applied and worked in relief. The saint is dressed in a frock, the short skirt cut up at the sides, and edged with fur. A cloak over the shoulders is caught by the wind. He has a large head and long matted hair, elaborately worked, and a beard. The water in which he stands is inclosed by a circular fret resting on a hexagonal plate, bevilled, with bunches of leaves tied at the angles. The bevil bears the inscription: "CRISTOFERE. SANCTE V'TVTES. S'VT. T'. TANTE G. A. K. D. W. QVI. TE. MANE. VIDET. TEMP'OE. NOCTNO. R'DET. I.4.9.3.

A M K".

The pedestal below is triangulated and incloses a vertical cylinder of glass or crystal containing relics. Its upper part is supported on three buttresses, each with a canopy containing a statuette of St. Lawrence, of St. George, and of apparently an abbot. Beneath each is a shield with armorial bearings, a barry of eight, over all a griffin saliant; or, an eagle, double-headed, displayed sable; argent, a bend cotised gules between two mullets sable. Between the buttresses are small figures of the infant Christ, with sprays and foliage. Below are two hollow mouldings bordered by horizontal stakes cut and lashed together at the ends. The upper one contains scrolled foliage in the round, and in the lower, under St.

George, is engraved, "Cristof. Herzog", and under one of the infants, "F. H. Z. S. Kurfurst." The latter is also penetrated by the six pinnacles of the piers of the plinth below, and by the foliated stems which connect them. The piers stand upon rectangular moulded bases.

Height, 18 inches.

South German, 1493.

Lent by Mr. Julius Wernher.

6 CUP AND COVER, PARCEL GILT.

The cover, which is quatrefoil in plan, has a rounded margin embossed with cherubs and strap-work, the interstices filled with minute flowers and grasshoppers on a pounced background. The main part of the cover, likewise quatrefoil in outline, has a sloping edge with small strap-work, and is divided by very refined mouldings from the outer margin. Above the sloping edge are four oval medallions formed as grotesque bearded masks. Between the masks are four nude female figures with outstretched arms, their hands touching and meeting over the masks. Above the female figures, which are in the highest relief and applied, the cover rises into a conical prominence, embossed with foliage on a pounced background, and is surmounted by a draped winged female figure with right hand raised above her head, and holding a covered cup in her left. Recurved acanthus leaves depend from the slightly domed top on which the figure stands. The cover is kept in place by a vertical rim soldered on and fitting inside the rim of the bowl.

The bowl expands very much at the upper part into four lobes, below which it contracts to an elegant waist, expanding again to a less degree underneath. The upper lobes bear semi-lunar panels embossed with scenes from the life of our Lord, containing many figures with elaborate architectural backgrounds; the subjects being the Ecce Homo, Christ before the High Priest, Christ before Herod, and the Entombment. The semi-lunar panels are bound by narrow strap borders with delicate mouldings and floral ornament. Below are panels similarly bordered, and containing terminal female figures on foliated background. They are wide above, but narrow very rapidly down to a point below where they meet the lower expansion of the bowl. The spaces intervening between these pointed panels have at the top a cherub in high relief, and the field below is divided into four parts by straps meeting at right angles in a cabochon ornament. The two upper spaces thus formed contain storks *regardant*, and the two lower ones nude reclining female children in high relief; the whole backed by minute foliation.

The lower expansion of the bowl consists in the main of four oval-framed medallions with scenes from the life of Christ, containing numerous figures with landscapes. The subjects are the Adoration of the Magi, Woman taken in Adultery, the Preaching of Christ, and the Testimony from Heaven after

the Transfiguration. Below the subject medallions are pointed oval panels with masks and smaller ones with gurnets (fish) naturally treated and admirably fitting the spaces. The stem of the cup is vase-shaped above with two goats' heads and strap-work in relief, foliage and two nude female figures like those on the cover, but in low relief.

The foot is four-lobed and divided horizontally into two main parts, the upper one with masks and leaves and an ovolo border; the lower one consisting of two sections, an upper part with cherubs and strap-work and a lower with scroll-work and a very narrow border of modified egg and arrow moulding. The two main parts of the foot are divided by a narrow deep hollow quite plain, and bridged over by four bracket terms rather rudely wrought and probably not contemporary. Below the foot is a fine medallion portrait, (in beaten work like the rest of the cup) of a middle-aged man, front face, with curly beard, flat cap, and open shirt, over which hangs a chain. The letters "J W" in very small characters engraved near the shoulder.

This cup is even more remarkable for the extraordinary profusion of its varied decoration than the somewhat similar cup formerly in the Hamilton collection and subsequently in the Rothschild collection at Frankfort. Marks, plant in heater-shaped shield and "N" (?) in square. The Hamilton cup has, like the present one, a portrait medallion under the foot. This appears to be a common form in Germany, one of the three required of apprentices in Nuremberg seeking mastership, and continued up to and even after the year 1800. It is known as the Aquileja flower form.

Lent by Mr. D. M. Currie.

7 STATUETTE OF THE VIRGIN AND CHILD, EMBOSSED AND GILT.

The base is hexagonal, set with stones. The Virgin has a smiling countenance and wears a long robe in ample folds reaching to the ground, the right foot advanced, and over it a large mantle gathered up into a fold and retained by the right arm, causing angular folds on the left side and straight contrasting lines on the right, fastened by a cord across the breast. Over her head is a veil, leaving the full curling hair exposed in front and at the sides, and falling on to the shoulders and down to the waist. Her crown is of fleurs-de-lis alternating with trefoils. On her left arm she bears the Holy Child wearing a tunic reaching to the feet, the right hand holding his mother's veil and blessing with the left a flower held in her right hand. The figure stands on a plinth of more recent date. The work is of singular charm, with much of the refined grace of the thirteenth and fourteenth centuries, with some of the naturalism of the fifteenth.

Height, 10½ inches.

French, early fifteenth century.

Lent by the Victoria and Albert Museum.

8 BISHOP CARPENTER'S COCOA-NUT CUP, WITH GILT MOUNTS.

The lip is $1\frac{1}{4}$ inch deep, tapering, with two finely-beaded borders between plain rolls. The nut is held by two deep frets of engraved valence pattern. These are connected by two vertical hinged bands, formed of a central cable fringed on either side with trefoils on shortly curving stems and terminating in chased trefoils. A cable moulding with a band of chased trefoil ornament forms the junction of the bowl with the stem. The stem widens towards the foot, and is bossed into eight lobes, each with a central depression of corresponding outline. The foot is decorated like the lip, and has also a rich cresting of open trefoil work, like a coronet, rising from a minute cable border. It is now attached by eight screws to the stem.

Height, $8\frac{3}{4}$ in.; diameter of foot, $4\frac{1}{8}$ in.

English, late fifteenth century.

Lent by Oriel College, Oxford.

9 VOTIVE FIGURE OF ST. SEBASTIAN.

The figure is embossed, not cast, and is a marvellous specimen of the art. It is nude, except a girdle and a cloth hanging from the back and brought across the knees and held in position by one of the transfixing arrows, of which there are eight in the chest, neck, and limbs. The figure rests on the left limb, which is bent, the right stretched, the foot extending beyond the base of the pedestal. The hair is curled and matted, and worked *à jour* in very high relief, and applied. The face is finely executed with a small pointed beard. The veins are rendered in relief on the body and limbs. The figure is attached to the leafless trunk of a tree by cords round the wrist of the left uplifted arm and the elbow of the right arm, which hangs down. All is left silver except the hair, drapery, and arrows. The base is oblong and hexagonal, the long sides measuring $3\frac{1}{4}$ in. and the others 2 in., smooth at the top with hollow bevil. On each side is a fruit and some leaves applied in the round. The pedestal consists of two stages, the upper carrying panels with figures detached in very high relief. In the central panel in front is the Madonna della Misericordia, with outstretched robes, beneath which are gathered groups of monks and abbots bearing croziers. The panel to the left is a standing figure of St. George in Gothic armour and salade, holding a lance. The right-hand panel has a female figure bearing a sheathed sword, point downwards, and in her left hand a lamp. In the centre at the back is a circular opening set with jewels—pearls, rubies, and sapphires—containing a relic behind a crystal pane. On the right is a figure of an abbot, and on the left a bishop. All the reliefs are under canopies of foliage. The lower stage of the plinth consists of four piers on four square bases with pinnacles in front which penetrate the upper stage and support figures of angels bearing scrolls. At the two ends of the upper stage are flying buttresses with dragons, and there are foliated sheets below extending

from the piers. An inscription occurs on the hollow bevil at the top of the base, with the date 1497, and filled in with niello: "*Illud clenodium procuratum est per abbatem Georgium secundum monasterii Cesare subrege Maximi et Georio duce Bavarie Brotunc de fensore. Ora pro nobis S Sebastiane ut mereamur pestem transire et pro missioem xp̄i obtinere.*"

From the Soltykoff Collection.

Height, 19½ inches.

South German, 1497.

Lent by Mr. Julius Wernher.

10 MAZER, OF LARGE SIZE.

The bowl is of maple. The band is gilt, 1½ inches deep and inscribed in Gothic letters, "+ BE (lozenge) YOŴ (flower) MERE (ape) AND (pig seated) GLADE (dog) AND (flower) SOO (hart lodged) THE (man seated) MASTERS (flower) TOKERYS (hart at speed) DO (fruit) BYED (flower)," upon a punched background. Above there is a border of small quatrefoils within a lozenge. Below is a hollow studded with small balls, about three-eighths of an inch apart, with a cable above and scalloped and rayed fret below. The print has a merchant's mark with a cable consisting of three crosses proceeding from an angle and connected by a circle. Between the points is an arrangement of flowers and foliage, sunk to receive enamel. The print is surrounded by a wide rayed fret.

Height, 3 in.; diameter, 9½ in.

Marks, the leopard's head crowned and date letter "R."

English, 1534.

Lent by Mr. Jerdone Braikenridge.

11 MAZER, THE BOWL OF MAPLE, GILT.

The band is 1⅔ inch deep, inscribed in black letter, "+ VIR. RACIONE (leaf) BIBAS (two flowers) NON (flower) QUOD (leaf) PETIT. ATRA (monster) VOLUPTAS (wreathed head) SIC (leaf) CARO (leaf) CASTA (flower) DATUR (flower) LIS. LINGUE (leaf) SUPPEDITATUR." Above the legend is a minute band of quatrefoils and below it a band of pellets, with the characteristic fringe. The print is a moulded bow rising from a rayed and scalloped circle inclosing a medallion of flowers enamelled pink and deep blue. The mazer stands upon a foot which may be a later addition. Said to have been given to the college by John Carpenter, Bishop of Worcester, *circa* 1470, who died 1476. Figured in Cripps' "Old English Plate," 6th ed., p. 262, No. 39.

Height, 3 in.; diameter, 7⅓ in.

English, fifteenth century.

Lent by Oriel College, Oxford.

12 & 13 PAIR OF MACES, SILVER, WITH TRACES OF GILDING.

The heads are of semi-globular form, bearing on the flat plate at the top the royal arms of James I.—quarterly, 1 and 4, France modern and England quarterly; 2, Scotland; 3, Ireland—beneath a crown and between the letters "I. R." The head is crested with a circlet of fleurs-de-lis, alternating with a fan-like ornament. Around the heads are two Tudor roses and two portcullises crowned and separated by four mermaids. The shaft is divided into six lengths, exclusive of the base, by three larger and two smaller knops; the larger being richly decorated in relief with arabesque work. The base has four openwork flanges in the form of dolphins. The foot-knop is foliated.

Length, $22\frac{1}{2}$ inches.

English, *temp.* James I.

Lent by the Mayor and Corporation of Great Torrington.

14 MACE, SILVER, PARCEL GILT.

The head hemispherical, crested with a coronet of tall trilobed leaves with lesser trefoils between. On the top are the royal arms of the Stuarts, inserted probably at the Restoration. Round the head are engraved the initials "N. O, 1646," and "J. O. 1652," standing for the names of the mayors of those years. The shaft is plain, with a double collar round the centre and a single collar at the top and the bottom. The flanged end of the earlier maces is represented by a double cone with eight flutes, and a small button finish with an engraved Tudor rose. The cresting is an addition, probably of the time of James I.

Length, $14\frac{3}{4}$ inches.

English, sixteenth century.

Lent by the Mayor and Corporation of Arundel.

15 THE COMPANION, ALMOST IDENTICAL, BUT WITHOUT THE CRESTING.

It has on the top, within a quatrefoil encircled by the garter, the arms of Henry Fitzalan, 14th Earl of Arundel, K.G., who died in 1580. Round the head is a modified cable, and underneath is engraved "1594" and "Thomas Benett, woollen draper, Mayor."

English, sixteenth century.

Lent by the Mayor and Corporation of Arundel.

16 THE NEWTOWN MACE,

"Is of silver, parcel gilt, and 12 inches in length. The shaft, which is plain with gilt moulded bands, has at the top a bell-shaped socket with a cresting of nine fleurs-de-lis and surrounded by three crowned lions sejant. From this rises the conical mace-head, which is encircled by a coronet of twelve beautifully modelled

fleurs-de-lis, inclosing a flat plate, on which are engraved the arms and supporters—a greyhound and dragon—of Henry VII., ensigned by a royal coronet. Some traces of the red and blue enamel of the shield remain, and of the dark blue field. The plate with the royal arms is loose, and on the reverse are delicately engraved the 'State's arms' as borne under the Commonwealth. The lower end of the shaft is encircled by a small coronet, from which issues a short length surrounded by five open traceried and crocketed flanges.

"Nothing is known of this mace, which is in very perfect condition, and evidently dates from the time of Henry VII." Its great interest lies in its illustration of the evolution of the civic mace from the war mace. It is one of the earliest in which the broad button with the royal arms was considered the head, that end bearing the lions. "The gilt parts of the mace are the various bands and coronets, and the royal arms on the top." ["Proc. Soc. Antiq.," February 28, 1889.] The borough of Newtown, in the Isle of Wight, has been suppressed.

English, fifteenth century.

Lent by Sir Barrington Simeon, Bart., M.P.

17 MACE, SILVER PARCEL GILT, WITH IRON CORE.

The head is crested with a circlet of leopards' heads and fleurs-de-lis, and on the flat plate at the top is engraved with the Tudor royal arms on a shield surmounted by a fleur-de-lis, and has on either side an ostrich feather, the whole being surrounded by a raised cable border. The plain shaft is divided by a large central and two lesser gadrooned knops. The grip has five open-work flanges of remarkable beauty. Figured in Cripps' "Old English Plate," 6th ed., p. 353, No. 114.

Length, $15\frac{1}{2}$ inches.

English, late fifteenth century.

Lent by the Mayor and Corporation of Winchcombe.



CASE P.

I NAUTILUS CUP AND COVER, PARCEL GILT, CROWNED WITH AN EMBOSSED FIGURE OF JUPITER, AND SUPPORTED BY NEPTUNE.

Above the shell a statuette of Jupiter, seated on the eagle with wings displayed, rests upon an elliptical dome, representing clouds, figures of winds, and cupids embracing. The figure of Jupiter, as a Roman Emperor, wields a thunderbolt, and in the left hand holds a sceptre crowned by a dove. The figure is ungilt, the rest gilt, except a beading. The dome is encircled by a flat border of open-work scrolls and fruit, united by quatrefoils. Erect round the margin are nine winged terminal figures each resting upon four scrolls. The elliptical dome is concealed inside by a flat gilt plate, with an oval boss in the centre, overlaid by a rich openwork design of ovals and garlands, in frosted silver.

The whorl of the shell is crowned by a bold dolphin's head. The aperture is extended upwards in a high, gilt slightly curving lip, finely engraved with a floral ornament comprising dogs and grotesques. Below is a beaded string ungilt, and highly enriched fret with rosettes of lace-like outline. The shell is held by four terminal mermaid figures, their hair richly ornamented, high ruffs behind the neck, and with bodies almost covered by a system of jewel work, leaving the breasts bare. The shoulders merge into arabesqued scrolls, and the terminals are continued below in an ornament of grotesque male heads, raised beadings, and fringes of scrolled leaves. These four mermaid terms unite below in a double flower, which rests upon the shoulders of a figure of Neptune, nude and ungilt, seated on a gilt hippocamp. The god supports the shell with his right hand, and guides the hippocamp with his left. This group rests upon a domed ellipse, representing the sea, and embossed with figures of waves and monsters. As a base to this is a stand with a beading of silver, and a gadroon border, gilt, supported by four figures of mermaids in the round with forked tails, playing musical instruments, ungilt, in high ruffs and jewelled busts. Between them are concave shells, fluted, relieved with beadings of silver, and surmounted by small winged and scrolled mermaids. The inner whorl of the shell below the lid is curiously cut into the semblance of a noble's helmet with barred visor. The larger figures are embossed, and the whole work is finished with extraordinary care. The work of Nicholas Schmidt of Nuremberg.

Height, 20 inches.

German, about 1600.

Lent by Her Majesty Queen Victoria.

2 STANDING CUP AND COVER, GILT.

The cover is almost flat and in three stages. The outer border, slightly convex, is formed of a row of cabochon bosses, connected by strap-work and leaves, inside a concave plain moulding, and a flat border etched with fine scroll-work. The principal stage is convex, and has three trilobed medallions containing terminal figures in relief, and scroll-work with minute foliage; between are raised pomegranates, the calyces filled with a drop of colourless translucent enamel; all framed and connected by strap-work, with intervening spaces of finely etched scroll-work. The finial is in four stages, and stands upon a flat base, etched. The second stage is a disc on a foot, the upper surface with a strap border, and single fruits embossed. Above is a vase and cover with conventional ornament, consisting of leaves and fruit elaborately worked, the upper surface with leaves only, in panels. This is surmounted with a figure of Pomona, draped, on a globe, a pomegranate in her right hand, a cornucopia in her left. The bowl is cylindrical, expanded above, and bulging at the base. The lip curves outwards with long horizontally disposed elliptical bosses, plain and pointed above. The space between these and the margin is etched with a geometric strap pattern on a ground of minute scroll-work. Below is a richly embossed convex wreath and a pinched fillet. The cylindrical body is decorated with three medallions within wreaths, containing groups of Faith, Hope, and Charity, and oval panels between, each containing two pomegranates: raised strap-work, connecting the medallions, divides the field horizontally, the latter filled with etched strap arabesques on a finely scrolled ground. A second pinched fillet divides this from the lower expanded portion, which is convex and decorated with three medallions of heads in high relief, two of warriors and one a female, pomegranates between them, inclosed and united by strap-work, with cabochon bosses, on an etched field. The bottom consists of a basket work with fruits projecting between the interstices. The stem and base are in four stages: the upper in form of a vase with female heads in high relief, surrounded by intricate patterns of fruit and scroll-work. Beneath is a tazza-like stage with heads and masks on a punched background, standing upon a pedestal with convex overhanging top decorated with shells, female heads, strap-work, and fruit. The foot has a convex border of strap-work inclosing pomegranates and cabochon bosses. On a flat ring is an etched Greek fret, and, below, an etched scroll on a concave surface. Hall mark, Strasburg, 1534-67, with mark of Linhard Bauer, "Meister," 1555.

Height, $19\frac{3}{4}$ inches.

German, *circa* 1560.

Lent by Lord Rothschild.

3 STANDING CUP AND COVER, GILT.

The whole is cast and finely chased, etching with acid being applied to enrich those parts not in relief. The cover is a stepped and flattened dome with an

ornament of three goats' heads on shields supported by scrolls ending in goats' heads, with strap-work and swags of fruit. Outside this are plain mouldings and an edging of cabochon bosses and fruit. Three applied circular cast medallions of strap and arabesque work unite this to the central finial. This is in several stages, the principal with arabesques and straps, the uppermost with fruit radially disposed. The bowl is bell-shaped, curving outwards at the lip, which is etched with arabesque ornament in vandykes. Below is a border of small groups of fruit on escutcheon-like panels in relief. The main decoration consists of vertical panels of strap-work with heads in relief, the field etched with horizontal panels of arabesques. The lower part of the cup is considerably expanded, and decorated with strap-work panels and lions' heads and fruits in relief, the under side being simply moulded. The stem is a three-handled vase with strap-work and lions' heads, upon a tazza decorated with rosettes and gem rings in bas-relief. The foot is domed, with three bossed medallions and fruit, and female heads between, and an outer edging of cabochon bosses; the lower stage is etched like the lip of the bowl. Marks, a bird and "Nuremberg." In the style of Wenzel Jamnitzer.

Height, $19\frac{1}{2}$ in.; diameter of bowl, $7\frac{1}{2}$ in.

German, *circa* 1650.

Lent by Lord Rothschild.

4 NEF, GILT, IN FORM OF A GALLEY.

The stem is vase-shaped, embossed with masks, and having three scrolled bracket handles, on a raised foot, fluted and with two bands of embossed fruit. The galley has a very long acutely pointed wedge-shaped beak, triangular in section, engraved above with a terminal figure of David with the head of Goliath. On the sides flowers and Jonah cast into the sea, and the whale vomiting him on to the land. The hull is in four sections, clinker built, the upper one with Neptune in his chariot, tritons, etc., on one side, and the birth of Venus on the other; the rest have whales and monsters. The stem is furnished with an upper and lower deck, rectangular in front, with three cannon below. The bulwarks of the main-deck let down by pulleys, forming outrigged rowlocks, the oars twelve in number extended, each manned by two nude galley slaves, guarded by arquebusiers. In front is a group of armed men with linstocks and halberds and arquebuses, others with drum and fife standing behind. Sailors climb the mast and an arquebusier occupies the crow's-nest. These figures are in gold, many in gilt armour, the rest in proper colours, painted. The mast bears a triangular sail in silver, surmounted by a forked pennon chased with arms. The frame of an awning is over the poop, and beneath is a table at which four nobles in rich costumes are feasting, the helmsman standing behind. The lantern is elaborately finished, and the rudder engraved with flowers. The nef is not fitted for use, but for the buffet. From the Londres-

borough Collection, described in the catalogue by Fairholt, 1860, as having been purchased of Messrs. Garrard. Marks, "Strassbourg" (?) and "D" in shaped escutcheon.

Height, $20\frac{3}{4}$ in.; length, 16 in.

German, 1659?

Lent by Col. Malcolm.

5 GROUP OF DIANA AND STAG, EMBOSSED, PARCEL GILT.

The figure of Diana is seated on the stag in a graceful pose, a crescent on her forehead, set with a large ruby and diamonds. Her right hand rests on the neck of the stag, her left holds a large arrow, and slung to her back is a bow and quiver; over her shoulder and waist is a broad ribbon. The figure is embossed, the hair, clothing, and attributes, gilt. The stag, gilt, rests on its hind legs, and has a coronet and an elaborate collar, jewelled and pierced, and a saddle-cloth also jewelled and with pendent pearls. The head is removable, the body forming a flask. Under the stag is a hound in silver, its head, with a jewelled collar and chain, removable. On the gilt stand are a small figure of a huntsman with dogs parcel gilt, a hare, ape, duck, cat, toad, efts, crayfish, insects, and plants, more or less realistically coloured. On the sloping sides of the base are rosetted ornaments, jewelled. The whole rests upon three harpies. A similar example which winds with clockwork is in Baron Karl von Rothschild's collection, and others in the Treasury of the Kingdom of Bavaria, the Kunstgewerbe Museum, Berlin, and at Gotha and Stockholm. Marks, two keys crossed, for Regensburg, sixteenth to seventeenth century, and "A", found also on a cup formed as a shell in the Rothschild Collection, Frankfort.

Height, 14 inches.

German, sixteenth century, re-mounted in the seventeenth century.

Lent by Mr. Alfred de Rothschild.

6 STATUETTE OF A GERMAN CROSSBOW-MAN.

The figure is on one knee, the face rugged and bearded, dressed in a jerkin open on the breast, the sleeves puffed and looped at the shoulders. He wears knee boots and a porringer cap with long pendant plumes, and is in the act of fitting a bolt to the crossbow in his left hand, with a long sword at the belt. He kneels upon a high mound, at the base of which is a trefoil border with diagonal lines. The hands, face, plumes, and mound are silver, the rest gilt.

Height, 5 inches.

German, sixteenth century.

Lent by Mr. Alfred de Rothschild.

7 STATUETTE, THE COMPANION.

In the same attitude but looking down, and with broad-brimmed hat with single plume, and shoes. The jerkin is open down the back and slashed along the breast, the sleeves long and plain. The weapon handled has disappeared, only the sword at the side remaining.

German, sixteenth century.

Lent by Mr. Alfred de Rothschild.

8 FLAGON AND COVER, GILT.

The cover is domed, and embossed in low relief, with an arabesque of foliage and cherubs on a finely matted ground. Upon this is a low reel-shaped pedestal with rayed cover, surmounted by a cock supporting a shield, charged with a kid issuant from a fess cotised purple, and "S. H. 1605." The thumb-piece bears a finely modelled female head in high relief. The handle is scrolled, with a raised central beading, and engraved acanthus work on the sides. On the body of the flagon are three full-length figures, of Charity, Venus as Mercury, and Diana. These are encircled by foliated palm-like branches under tented canopies. Between are grotesque masks, garlands, fruit, and arabesques in low relief on a matted ground. The foot is convex and embossed with a radiating and richly-foliated border. Mark, "FN," a Nuremberg master not identified by name.

Height, 13 in.; diameter, $6\frac{1}{4}$ in.

German, 1605.

Lent by the Victoria and Albert Museum.

9 A GLOBE, FORMING A RECEPTACLE, ON GILT PEDESTAL.

The cover is part of the globe, secured by two clips and surmounted by a minute acorn. The geographical detail is rendered with the utmost care, the continent of Africa being especially defined with many rivers, lakes, mountains, and cities. The northern cape of Australia, and the east coast of Greenland, with Nova Zembla are outlined, and the presence of the mythic island of Friesland, lat. 62, helps to fix the date. The globe is supported by an Emperor of Rome kneeling upon a pedestal of three dolphins partially immersed in waves, and three shell-like escutcheons between bearing two fabulous animals and a bear with the names "PERSIA, GRÆCA, ASSYRIA." The salient ornaments of the base are burnished on a matted ground. The foot and the figure are joined by a nut and screw. Under the foot is a chased ornament and a lengthy Latin inscription in raised letters. Marks, "N" (Nuremberg) and "A.B.M." above a figure holding a crescent.

Height, 9 inches.

German, late seventeenth century.

Lent by Mr. T. Vernon Wentworth.

10 THE COMPANION CUP.

The globe is engraved astronomically and is supported by a figure of Hercules. On the base the symbols of earth, air, and water.

11 SALVER ON FOOT, EMBOSSED IN HIGH RELIEF AND GILT.

The rim is narrow, plain and upturned, with a wide band of embossing between minute cable borders. The subject is the siege of Troy, worked in the highest relief and crowded with figures combating, horse and foot, mostly in Gothic plate armour, some in brigantines and wearing the *salade*, with and without *mentonnière*, others with the *chapel-de-fer*. The mounted men use lances, cross-hilted swords, and one has a scimeter: the footmen bills and axes. The combat is divided on one side by a navy of ships with mainmasts bearing conspicuous crows-nests and mizzens on a tumbling sea, and on the other by a town with battlemented walls. A sunk plain half-round hollow separates the border from the raised centre, which bears an equally crowded combat of foot soldiers, many with crossbows, and a park of breech-loading cannon. In the centre is a disc once enamelled, surrounded by a cable border, and bearing a shield divided per pale, on the dexter side five crescents, and on the sinister nine cones, and the whole with a *bordure* charged with five *escutcheons*. The foot is circular, with a pierced Renaissance scroll border.

Height, $2\frac{1}{4}$ in. ; diameter, 12 in.

Portuguese, sixteenth century.

Lent by Sir Francis Cook.

12 SALVER ON FOOT, EMBOSSED IN HIGH RELIEF AND GILT.

The disposition of the ornament and general form are precisely similar to No. 11. The outer broad band of embossing consists of a trophy of three torches laid across each other, and holding a fruit and leaves, and an oblong shield engraved "+ R". These trophies are flanked by winged dragons and *chimæras*, with tails continued into bold scrolls partly sheathed in *acanthus* leaves, from which spring a number of stalked trefoil leaves of German sixteenth-century type. The meeting of each pair of scrolled dragons' tails is marked by the skull of a goat, through which they pass. The centre of the salver is similarly ornamented, the scrolls with leaves proceeding from two smaller grotesque dragons, with a frog below, and surrounding a small raised circular medallion bordered with a laurel wreath, and bearing an enamelled shield of arms, sable, five *besants* impaling per fess gules, a *wyvern*, argent a chief bary or and sable. The embossing is in extraordinary relief. The underside of the salver and the circular foot are ungilt. This interesting specimen is probably from the same atelier as No. 11.

A third of these remarkable salvers is illustrated in "Der Schatz der Freiherrn Karl von Rothschild," Plate 15, and bears long Portuguese inscriptions.

Height, $1\frac{3}{4}$ in. ; diameter, $8\frac{3}{4}$ in.

Portuguese, sixteenth century.

Lent by Mr. F. D. Godman.

13 STATUETTE, EMBOSSED, OF HERCULES UPHOLDING THE GLOBE, PARCEL GILT.

The globe, silver, has a hinged top, a watch with enamelled silver dial and richly chased gilt frame being fixed inside the lid. The geographical details engraved upon the globe are interesting. Thus Nova Francia, with Laborador, Angeulesme and C. Walfingam represent Canada and Newfoundland—Australia as Psitacorum Terra and New Guinea form the prominences of an immense circumpolar continent. The figure of Hercules, entirely nude, stoops beneath the weight he bears, the left hand upraised, and the right seeking support from a club. The stand is shaped and partly elliptical, with four salient angles. Its upper surface is chased and embossed in low relief with plants and stones ; a crayfish and snail in silver, carefully modelled, are applied. On a moulded step below are four cherubs and scrolls also applied, and a lower step bears an acanthus border in high relief. Supporting the angles of the base are finely modelled harpies, the bodies silver, the feet and hair gilt. Marks, "N" (for Nuremberg) and the mark of Georg Kobenhaupt (Meister, 1540).

Height, $12\frac{3}{4}$ inches.

German, sixteenth century.

Lent by Lord Rothschild.

14 ALTAR DESK ON TRIANGULAR STAND, GILT.

The desk consists of a rectangular and diagonal framing of silver gilt, inclosing slabs of bloodstone and a pyramid of brecciated agate, the apex inverted. There are also three circular medallions of agate, over which are the arms in relief of Gomez de Villada, Bishop of Avila, the arms of the see, and the same impaled, all under the episcopal hat with tassels. The stand has panels of the Flagellation, the Betrayal in the Garden of Gethsemane, and the Agony in the Garden, embossed in high relief with numerous figures. The angles are chamfered and bear escutcheons framing agates, and standing on claw feet over agate balls.

Height, when closed, 5 in. ; length, 14 in.

Spanish, sixteenth century.

Lent by Mr. George Durlacher.

15 TAZZA, GILT.

The bowl is shallow and open, the underside fluted and embossed in the manner of a shell. The inside of the bowl is lined and finely embossed. Upon

the field are three three-masted vessels of war, with high poops and sterns, guns run out and decks manned, with three row-boats of armed men in the act of boarding. In the centre is a boat on wheels, and different in scale, carrying a large figure of Fame, blowing a double trumpet and drawn by two sea monsters with elephants' heads. On one side is a horseshoe bay with a castellated city with unusual architectural features. The scene may represent the attack upon Tunis by Don John of Austria. The stem is formed of three mermaids, their tails intertwined, upon a circular base, beaten and fluted, like the underside of the bowl, in the manner of a scallop shell. Marks, "A P" in an oblong and a ship.

Height, $5\frac{1}{4}$ in. ; diameter $5\frac{3}{8}$ in.

Probably French, *circa* 1550.

Lent by Mr. Pierpont Morgan.

16 TANKARD AND COVER, PARCEL GILT.

The cover is flat, surmounted by a small tazza-shaped knob richly worked on a scroll base. The rest of the cover is superbly embossed in two divisions, the centre somewhat raised, with masks, fruit, and garlands over a strap-work design. The outer embossing consists of four nude recumbent figures in panels with fruit, and three medallions with portrait-busts in high relief on stippled background. The thumb-piece is a winged mermaid with forked tail, and the foot of the handle is minutely embossed with a lion's and a satyr's mask, escutcheons and fruit, in high relief, the sides with flat chased foliated scrolls. The basal attachment is a spirally rolled scroll and fruit garland. Round the rim of the tankard is a border minutely embossed with escutcheons, masks, and recumbent figures ; and the base has a somewhat similar border on a larger scale, with an enriched cable edging. Between these borders the tankard is left plain silver, the rest being almost wholly gilt, bearing in the centre a medallion with strap-work frame gilt, with two shields of arms and crests, helmets and mantling, one bearing a man with a staff, the other or, on a bend sable three roses of the first in flat chasing, and enamel. The foot is spreading, convex, with an acanthus border, and rests upon three pomegranates with twisted stems. The cover and tankard are lined, the former including a circular medallion representing the Trinity on crinkled clouds and the words "VERA TRINITAS ET VNA DEITAS". Unmarked.

Height, $7\frac{1}{8}$ in. ; diameter, 5 in.

German, sixteenth century.

Lent by Lord Rothschild.

17 TANKARD AND COVER, GILT.

The cover is domed, with six compressed heart-shaped bosses, decorated alternately with fruit and acanthus ornament. On a slightly raised centre is a

pine-cone finial. The handle is hollow with an embossed bead down the centre. The body is hexagonal, the top and bottom with heart-shaped bosses crossing the angles, with acanthus ornament, grotesque masks, and fruits alternately. Between these the surface is engraved with linen swags holding bunches of fruit, and birds above. On three of the faces are coral studs, doubtless later additions. Marks, "Nuremberg" and "T. D" in an oval, for Thomas Donner, 1621.

Height, $7\frac{1}{2}$ inches.

German, seventeenth century.

Lent by Colonel Pož.

18 EWER, WITH COVER AND SPOUT, AND OBLONG OCTAGONAL SALVER, GILT.

The ewer is ovate and octagonal, the two side panels much wider than the rest. Embossed on these are terminal female figures, with heads in the round, continued below in foliated scroll and strap-work and garlands, on matted ground. The smaller panels are filled with similar ornament, depending from a fluted tazza. The lid is of cast metal in two stages, shaped like the dish, the lower plain and fitting the opening, the upper on a raised plain stem, decorated with a border of two cherubs and scroll-work surmounted by a pine cone. Inscribed inside, 'Coll. Divi Johan Cant.' The spout is narrow, with a dolphin's head above and strap-work in front. The handle is scrolled and decorated with applied and chased acanthus leaves. The convex foot has a fruit and scroll border, on a low plain octagonal stem divided by a moulded collar. Marks, a pine cone (Augsburg), and a crossed mark on shaped escutcheon, perhaps that of Andreas Hamburger, died 1647.

Height, $9\frac{1}{2}$ inches.

The salver is oblong and eight-sided with moulded edge and embossed border, comprising four cherubs and four scallop shells, connected by foliated scrolls and arabesqued straps. The curved surface below bears a bold treatment of the ovolo in low relief. The flat has two winged cupids, seated on large arabesqued scrolls, holding ribbons with a large bunch of fruit depending. The field is filled with arabesque work with a winged lion's mask above. The background finely matted. The centre is slightly raised, octagonal, with mouldings and an acanthus border. It bears the arms, argent on a cross gules five scallops or, for Villiers, in pricked engraving with feather mantling. The inscription round them is "EX DONO EDVARDI VILLIERS GENEROSI, 1671." On the under side of the salver are the arms of the College with a feather ornament and inscription. Described in "Old Cambridge Plate," p. 45, plate xiii. Marks as on ewer.

Length, $17\frac{3}{4}$ in. ; width, $13\frac{1}{2}$ in. ; height, $1\frac{3}{4}$ in.

German, seventeenth century.

Lent by St. John's College, Cambridge.

19 TRIANGULAR SALT, WITH THREE RECEPTACLES, GILT.

In the centre is a youth in Roman costume, supporting a shield and formerly holding a banner. The flat surface is engraved with flowers and fruit; the edges moulded. It is supported on three satyr terms, between each being a clustered design of open scrolls, the whole cast.

From the Londesborough Collection, Plate XX., Fig. 2.

German, sixteenth century.

Lent by Mr. T. W. Waller.

20 PEDESTAL SALT, HEXAGONAL, PARCEL GILT.

The top and base are moulded, the panels filled with rude engravings of saints with emblems, inscribed, "S. Apollonia," "S. Dorothea," "S. Margareta," "S. Katharina," "S. Ursula," "S. Barbara," on silver grounds, the rest gilt. Marks, a shaped escutcheon indistinct, and "CA" in an oblong.

Height, $2\frac{1}{8}$ inches.

German, seventeenth century

Lent by Mr. S. J. Phillips.

21 TRIANGULAR SALT, GILT.

There are engraved masks and grotesques round the receptacle, and an embossed vertical border below, of cupids, fruit, and strap-work; standing upon three scrolled cupid terms.

Height, $1\frac{1}{4}$ in.; diameter, 4 in.

German, sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

22 TRIANGULAR SALT, WITH THREE RECEPTACLES, GILT.

It is surmounted by a figure in Roman costume, supporting a shield and holding a spear. The upper face is engraved with scrolls and flowers on lined ground. The sides bear a vertical ovolo border over an inverted trefoil fret. The feet are small standing lions supporting shields. From the Londesborough Collection, Plate XX., Fig. 1. Marks, "Augsburg."

Height, $3\frac{1}{4}$ in.; diameter, $4\frac{1}{4}$ in.

German, sixteenth century.

Lent by Sir T. D. Gibson Carmichael.

23 TRIANGULAR SALT, GILT.

The surface is engraved with flowers on scrolls and the word "AME." The edges are moulded with a vertical frieze, pierced, a cherub's head and scrolls over a reversed fretted cresting. The supports are scrolled arabesques. The whole is cast and chased.

From the Londesborough Collection, Plate XX., Fig. 5.

Height, 2 in. ; diameter, 4 in.

German, sixteenth century.

Lent by Mr. T. W. Waller.

24 THE COMPANION TO NO. 21.

25 SMALL EWER, CAST AND GILT.

The body is shaped like a deep shell, a spiral on either side. The mouth is wide and scalloped. Under the spout is a cherub in relief. The handle is scrolled with a dragon's head, and moulded, a scallop shell chased beneath the head. The body is supported on a crouching dragon on an oval moulded base.

Height, 4 inches.

English, late seventeenth century.

Lent by Mr. Pierpont Morgan.

25* SMALL PORRINGER, HANDLES GILT.

The bowl is lobed in eight divisions, each bearing a sunk panel with a flower in relief on matted ground, in the Japanese taste, the whole cast and chased. The handles are scrolled helmeted terms. Marks, "London" and "W. I" with fleur-de-lis and two mullets above, for David Willaume in Pell Mell.

Height, 2 inches.

English, 1712.

Lent by Mr. T. W. Waller.

26 SMALL EWER, CAST AND GILT.

Similar in form to No. 25. The dragon at the base is without wings or tail, and on the oval foot is a chased ornament on matted ground. There is no shell under the handle, and the cherub under the spout is without wings. It is engraved with a demi-lion rampant.

Height, 4 inches.

English (?), late seventeenth century.

Lent by Sir Samuel Montagu.

CASE Q.

*The objects in this case are exhibited by Sir J. Charles Robinson.
They are described by the owner.*

1 PRAYER DESK, PARCEL GILT, AND ENRICHED WITH TRANSLUCENT ENAMELS.

Spanish work, *circa* 1280-1300.

Obtained from the convent of Nueva Hermosa in the province of Toledo.

2 STATUETTE OF THE VIRGIN AND CHILD SEATED ON A RICH "GOTHIC" THRONE.

French work, *circa* 1350.

Obtained from the monastery of Castejon de los Monegros, betwixt Huesca and Teruel in Spain.

3 STATUETTE OF ST. CHRISTOPHER CARRYING THE INFANT CHRIST.

Spanish work, *circa* 1350-1400.

The heads, hands, and feet are in silver, the rest of the statuette in bronze gilt.

4 SHELL, MOUNTED IN SILVER GILT IN THE TRANSITIONAL GOTHIC-RENAISSANCE STYLE.

Spanish work, *circa* 1500-1520.

5 BOOK, BOUND IN CRIMSON VELVET, THE BINDING ENRICHED WITH SILVER ORNAMENTS.

The book is the manuscript statutes of a gild or corporation of the city of Toledo.

Circa 1570.

6 SILVER-MOUNTED DRINKING HORN.

Spanish work, *circa* 1350-1400.

This piece was obtained from the treasury of the church of Castrojerez in the province of Burgos.

- 7 RELIQUARY: TWO STATUETTES OF ANGELS UPHOLDING A CRYSTAL PHIAL AS A RECEPTACLE FOR THE RELIC.

The crystal phial, which is the original receptacle, is of Chinese origin, although adapted to its present use *circa* 1300-1350.

This piece comes from the church del Carmen at Peñaranda, near Salamanca.

- 8 SILVER PARCEL GILT CUP, WITH AN ENAMELLED "IMPRINT" WITH A SHIELD OF ARMS IN THE CENTRE OF THE BOWL.

French work, second half of the fourteenth century.

Around the side in an ornamental band is engraved the inscription "au plus vaillant." This cup, probably made at Dijon or Paris, was doubtless a prize cup given to the victor in a tournament. The arms are, within a border three cinquefoils or, those of the noble family of Mirabeau of Burgundy.

- 9 BOWL, ENRICHED WITH FOLIATED ORNAMENTS AND ANIMALS.

Venetian Gothic work, end of the fifteenth century.

Found in one of the canals in Venice.

- 10 HUNTING OR WARDER'S HORN, IVORY ENCASED IN SILVER.

The silver mounting is embossed with foliated ornamentation in strap-work, inclosing rectangular compartments on which are engraved in outline several figures of saints with their respective attributes.

This horn, of twelfth or early thirteenth century work, is said to have come from Portugal, and it is doubtless of Peninsular origin.



CASE R.

*The objects in this case are exhibited by Sir J. Charles Robinson.
They are described by the owner.*

I STANDING RELIQUARY CROSS, MADE TO CONTAIN A RELIC OF THE HOLY CROSS.

The lower part silver gilt with translucent enamel enrichments, the upper part gold, enamelled, and set with jewels and pearls. The principal armorial bearings, which are repeated in several parts of the cross, are Hungary impaling France ancient, and they indicate the cross to have been made for Charobert (Charles Robert) of Anjou, King of Hungary (1310-1342). Other arms and enrichments in the upper part of the cross indicate that the work afterwards passed into the possession of the Emperor Ferdinand of Austria, doubtless when he became King of Hungary in 1556.

German or French work, *circa* 1340.

2 ROSE-WATER DISH.

Gilt and elaborately embossed and chased with "Gothic" foliage, and with combats of Christian knights and Moorish emirs.

Portuguese, *circa* 1490.

3 MINIATURE RELIQUARY IN THE FORM OF A CENSER.

With suspensory chains, of elaborate Gothic architectonic design.

Spanish work, *circa* 1350.

4 CENSER-SHAPED RELIQUARY.

Of similar shape and of equally elaborate but different design.

Spanish, *circa* 1350.

5 SILVER PARCEL GILT INKSTAND.

Enriched with translucent enamel. Hispano-Arab work, probably made at Granada towards the end of the fifteenth century. In the upper part is an inscription in Arabic characters: "Lil—amr—wal—ikbâl." "For long life and prosperity."

Recently obtained in Spain.

6 CUP OR SHALLOW BOWL, PARCEL GILT.

Enriched with spiral radiating flutes and Gothic foliage and combats of animals.

Spanish or Portuguese, *circa* 1350-1400.

7 MINIATURE STANDING CENSER.

Of fine Gothic design of similar style to the preceding two pieces.

Spanish, *circa* 1350.

It is probable that the two preceding pieces were worn by ladies in the fashion of pomanders, suspended from the girdle, and the standing censer to burn incense before the image of a patron saint in a private oratory. All three pieces, hitherto of unique occurrence, both in type and style of design, have been recently brought from Spain, and from the similarity of style it may perhaps be inferred that they are the work of the same excellent mediæval goldsmith.

8 SILVER GILT SPOON.

Richly engraved with religious subjects, emblems, and scrolls with elaborate inscriptions.

Flemish or German Gothic work, *circa* 1400-50?

9 SILVER GILT POMANDER.

Inlaid with niello work.

Italian, probably Florentine work, *circa* 1250.

10 CIRCULAR HAND MIRROR IN SPECULUM METAL IN A SILVER GILT ENAMELLED AND JEWELLED FRAME.

The reverse of the mirror enriched with a circular plaque of gold with a translucent enamelled picture of Christ's entry into Jerusalem. In the silver filigree work of the frame are the mottoes, "Je lay emrens" and "Bien en advienne," being the respective mottoes of Charles the Bold, Duke of Burgundy, and his wife, Margaret of York, sister of King Edward IV. of England. In the inventory of the jewels of the Duke Charles in the treasury at Lille several such mirrors are described, and they are termed "lunes de miroirs."



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